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On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a photograph from the mid-'70s of Mr. Ozawa and legendary Boston Pops Conductor Arthur Fiedler.

BSO Archives

Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.

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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Entering his eighth season as Pops Conductor, Mr. Lockhart has conducted more than 500 concerts; made forty-four television shows; appeared twice with the Boston Pops Orchestra at Carnegie Hall; and led fourteen national tours with the Boston Pops Esplanade Orchestra, as well as two overseas tours to Japan and Korea. Since 1996 Keith Lockhart and the Boston Pops Orchestra have released multiple albums under an exclusive contract with RCA Victor (see box below). *The Latin Album*, released in September 2000, was nominated for a Latin Grammy Award. Their next recording, *A Richard Rodgers Celebration*, is scheduled for release in April 2002, in conjunction with the worldwide celebration of that composer's birth.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. Now in his fourth season as Music Director of the Utah Symphony in Salt Lake City, Mr. Lockhart succeeded Maurice Abravanel and Joseph Silverstein in that post. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. In 1997 he led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera. In addition to his ongoing work with the Utah Symphony, recent activities include debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic, and re-engagements with the Vancouver Symphony, the Montreal Symphony, and the Colorado Symphony. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory, Northeastern University, and his alma mater, Furman University.

Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

American Visions
The Celtic Album
[nominated for a Grammy, 1999]
Holiday Pops
Runnin' Wild: The Boston Pops Play Glenn Miller
A Splash of Pops
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The Latin Album

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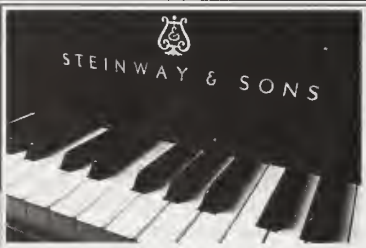

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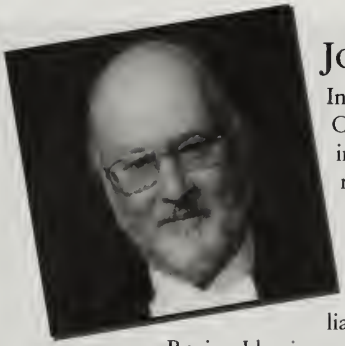

John Williams

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *Harry Potter and the Sorcerer's Stone*, *A.I Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-nine Academy Award nominations, most recently for *The Patriot*, and has been awarded five Oscars, one British Academy Award, eighteen Grammys, and three Golden Globes, as well as several gold and platinum records. On December 31, 1999, he conducted his score for Steven Spielberg's film *The Unfinished Journey* at its premiere in Washington, D.C. Upcoming projects include *Star Wars: Episode II–Attack of the Clones* and *Minority Report*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *for Seiji!*, composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.

Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

Cinema Serenade 2: The Golden Age
featuring Itzhak Perlman, violin
Joy to the World
featuring Robin Williams, narrator
Music of the Night
The Spielberg/Williams Collaboration

On Philips:

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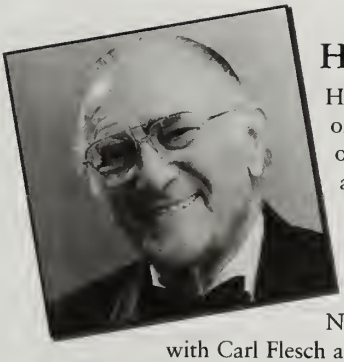


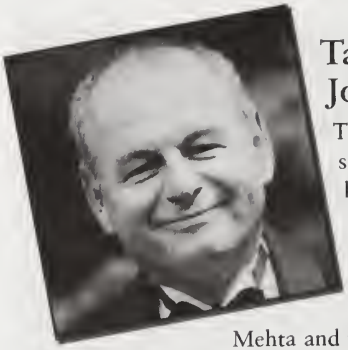
Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson continues to conduct Boston Pops concerts at Symphony Hall during the spring and holiday seasons and on the Esplanade. As a guest conductor, he has led Pops concerts throughout the United States. Highlights of recent seasons include a Boston Classical Orchestra gala concert celebrating his 92nd birthday and featuring special guest Mike Wallace of *60 Minutes*; a BCO concert with Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp; and a concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland.

The distinguished recipient of numerous awards, Mr. Dickson was recently invited to address the members of the Boston Symphony's Walter Piston Society on the occasion of his 93rd birthday. He is a Chevalier in the Ordre des Arts et des Lettres of the French government, and he has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. This past summer, in addition to their performances with the Boston Symphony Orchestra, members of the chorus performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic both at Tanglewood and at the Mann Music Center in Philadelphia, and sang music of Stravinsky and Ravel with Bernard Haitink and the Boston Symphony during the orchestra's tour of European music festivals. Also during that tour—the TFC's first in Europe—the chorus performed an *a cappella* concert in the Dom Cathedral in Lübeck, Germany. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. In December 1994 the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan, the chorus's first performance overseas. Co-sponsored by the Tanglewood Music Center and Boston University, originally formed for performances at the Boston Symphony Orchestra's summer home, and made up of members who donate their services, the Tanglewood Festival Chorus is the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The group has also collaborated with Seiji Ozawa and the BSO on numerous recordings and can also be heard on the RCA Victor discs *A Splash of Pops* and *Holiday Pops* with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—*Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips—with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He has conducted the Boston Symphony Orchestra at Tanglewood and has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute. This season he will conduct the Carnegie Hall Choral Workshop in preparation for André Previn's January 2002 Carnegie Hall performance of Brahms's *Ein deutsches Requiem*.

Tanglewood Festival Chorus
John Oliver, Conductor

(A selection of singers from the following Holiday Pops roster will be performing in each concert.)

Sopranos
Julie-Ann Aguhob
Carol Amaya
Katherine S. Barrett
Phyllis Benjamin
Michele M. Bergonzi
Joan E. Bissell
Christina J. Bonati
Sarah S. Brannen
Jenifer Lynn Cameron
Betsy Caruso
Susan Cavalieri
Catherine C. Cave
Danielle Champoux
Emily Anderson Chinian
Anna S. Choi
Jane R. Circle
Lorenzee Cole
Lois Oberlander Condie
Patricia Cox
Carol Cujec
Sarah Dorfman Daniello
Carol E. Didget
Tiffany Du'mouchel

Christine Pacheco Duquette
Maura Finn
Stefanie J. Gallegos
Martha R. Golub
Laura C. Grande
Isabel M. Gray
Amy L. Green
Anna Greenlaw
Sharon Corinne Grevious
Rebecca Consentino Hains
Carrie L. Hammond
Sarah M. Heile
Kathy Ho
Jenwa Hsung
Elizabeth Kastner
Ann K. Kilmartin
Donna Kim
Yoo Kyung Eunice Kim
Carol Kirtz
Michiko Kita
Nancy Kurtz
Barbara Levy
Jean R. Liuzzi
Laura Mennill
Kathleen Molony
Renee Dawn Morris
Kieran Murray
Kimberly Pearson
Joei Marshall Perry
Deborah Slade Pierce
Livia Racz
Johanna Schlegel
Pamela Schweppe
Suzanne Schwing
Lynn Shane
Joan P. Sherman
Ginny Siggia
Cypriana V. Slosky
Anna Smith
Patricia J. Stewart
Gillian Swan
Youliana Tichelova
Angela M. Vieira
Alison L. Weaver
Gwendolyn Williams

Mezzo-sopranos
Mary T. Barr
Maisy Bennett
Betty B. Blume
Sherry Borener
Ondine Brent
Sharon Brown
Janet L. Buecker
Alice Shuan Chang
Jenny H. Chou
Abbe Dalton Clark
Betsy Clifford
Sue Conte
Ethel Crawford
Lauren Cree
Betsy Draper
Diane Droste
Barbara Naidich Ehrmann
Andrea Foertsch
Paula Folkman
Debra Swartz Foote
Dorrie Freedman
Irene Gilbride
Dolores M. Goyette
Alida Griffith
Michele R. Harovas
Janice Hegeman
Donna Hewitt-Didham
Evelyn Eshleman Kern
Stephanie M. Kluter
Sheryl Krevsky
Gale Livingston
Amanda J. Mason
Kristen McEntee
Louise-Marie Mennier
Louise Morrish
Mary Cunningham Neumann
Fumiko Ohara
Petra Pacaric
Roslyn Pedlar
Catherine Playoust
Barbara M. Puder
Marian Rambelle
Mimi Rohlfing
Stephanie Rosch
Sandra Brayton Runnels
Kathleen Schardin
Jeanne Sevigny
Rachel Shetler
Linda Kay Smith
Ada Park Snider
Amy Spound
Julie Steinhilber
Nancy Stevenson
Amy Toner Sullivan
A. Catherine Tymann
Ingrid Ulbrich
Marina Voronina
Cindy Vredeveld
Jennifer Walker
Christina Lillian Wallace
Marguerite Weidknecht

Tenors
Robert Allard
Brad W. Amidon
John C. Barr
David P. Bergers
Richard A. Bissell
Jonas Budris
Victor Calcaterra
Stephen Chrzan
Rick Costantino
Andrew Crain
Bill Cutter
Jose Delgado
Reginald Didham
Tom Dinger
Paul Dredge
Carey D. Erdman
David J. Fieldgate
David Fontes
Len Giambrone
Andrew Gladstone
Gregory A. Gonser
Leon Grande
J. Stephen Groff
Mark H. Haddad
David M. Halloran
John W. Hickman
Bill Hobbib
Stanley Hudson
James R. Kauffman
Carl Kraenzel
Lance Levine
David Lin
Ronald Lloyd
Henry Lussier
John Vincent MacInnis
Chris Majoros
Ronald J. Martin
David Hale Mooney
Mark Mulligan
David Norris
John R. Papirio
Dwight E. Porter
David Raish
Brian R. Robinson
Paul Rolanti
Steve Rowan
Tim Shepard
Mac Sloan
Peter L. Smith
Don P. Sturdy
Kirk Sullivan
Martin S. Thomson
Kurt Walker
Richard Harmon Witter
Andrew Wright
R. Spencer Wright

Basses
Peter T. Anderson
Solomon Berg
Stephen Bloom
Daniel E. Brooks
Chuck Brown
Peter M. Burt
Bryan M. Cadel
Paulo C. Carminati
Jose Castillo
Kirk Chao
Neil Clark
George Coughlin
Matthew E. Crawford
Martin Drozda
Arthur M. Dunlap
Joel Evans
Sam Farmer
Jeff Foley
George G. Gall
Matt Giamporcaro
Mark Gianino
Alexander R. Goldberg
Jay Gregory
Richard F Grenier
Elliott Gyger
L. Tyler Hains
Jeramie D. Hammond
Robert J. Henry
Mark Israel
Ishan Arvell Johnson
Marc J. Kaufman
Ryan J. Kershner
Youngmoo Kim
Robert Kluter
John Knowles
William Koffel
Bruce Kozuma
Joseph E. Landry
Daniel Lichtenfeld
David K. Lones
Christopher T. Loschen
David B. MacGregor
Sean MacLean
Martin F. Mahoney II
Lynd Matt
Richard H. Oedel
Stephen H. Owades
Donald R. Peck
Daniel Perry
Peter Rothstein
Robert Saley
Karl Josef Schoellkopf
Frank R. Sherman
Mark H. Stepner
Cornell L. Stinson
Christopher Storer
Peter S. Strickland
Bradley Turner
Thomas C. Wang
Terry L. Ward
Peter J. Wender
Carl T. Wrubel

Felicia A. Burrey, Chorus Manager
Julie Giattina, Assistant Chorus Manager
Bill Cutter, Rehearsal Conductor
Frank Corliss, Rehearsal Pianist

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Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Elita Kang
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Ikuko Mizuno
Eunice and Julian Cohen Chair, fully funded in perpetuity
Amnon Levy
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Alexander Velinzon
*Victor Romanul
*Catherine French
*Kelly Barr

Second Violins
Haldan Martinson
James F. and Barbara Cleary Chair
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
‡Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
§Joseph Scheer
§Frank Powdermaker
§Clayton Hoener
§Alexander Romanul
§Jennifer Elowitch

**Participating in a system of rotated seating*
§Substituting
‡ On sabbatical leave

Violas
Cathy Basrak
Deborah and Michael Davis Chair
Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
*Rachel Fagerburg
*Rebecca Gitter
§Susan Culpo

Cellos
Sato Knudsen
Helene and Norman L. Cahners Chair
Luis Leguía
Carol Procter
*Jerome Patterson
*Owen Young
§Ronald Lowry
§David Finch
§Theresa Borsodi

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
Dennis Roy
John Salkowski
*James Orleans
*Todd Seeber
*John Stovall
§Joseph Holt

Flutes
Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
§Marianne Gedigian

Piccolo
§Linda Toote
John A. and Sarah C.C. MacLeod Chair

Oboes
Mark McEwen
§Laura Ahlbeck

English Horn
Robert Sheena

Clarinets
Thomas Martin
§Kai-Yun Lu

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Suzanne Nelsen

Contrabassoon
§Margaret Phillips

Horns
Richard Sebring
§Neil DeLand
Jay Wadenpfuhl
Jonathan Menkis
§Kevin Owen

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
§Bruce Hall
Peter Chapman
§Steven Emery

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
§Gary Ofenloch

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp
Ann Hobson Pilot

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano
§Mark Henry–electric bass

Librarians
Marshall Burlingame
William Shisler
John Perkel

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger

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Conductor
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JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Gregory Vitale
Sarah Roth
Sandra Kott
Dianne Pettipaw
Cynthia Cummings
Maynard Goldman
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden
Christine Vitale

Second Violins
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Colin Davis
Pattison Story
Dorothy Han
Julie Leven
Rebecca Katsenes
Danielle Maddon
Wen-Yi Shih
Krista Buckland-Reisner
Kay Knudsen

Violas
Kenneth Stalberg
Anne Black
Donna Jerome
David Feltner
Barbara Wright
Lisa Suslowicz
Joli Wu
Abigail Kubert

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Toni Rapier
Kevin Crudder

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
George Speed
Mark Henry

Flutes
Renee Krimsier
Ann Bobo

Piccolo
Iva Milch

Oboes
Barbara LaFitte
Frank Charnley

English Horn
Gus Highstein

Clarinets
Ian Greitzer
Aline Benoit

Bass Clarinet
Edward Avedisian

Bassoons
Ronald Haroutunian
Donald Bravo

Contrabassoon
Margaret Philips

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Gregory Whitaker
Dennis Alves
Dana Russian

Trombones
Darren Acosta
Hans Bohn

Bass Trombone
Mark Cantrell

Tuba
Randall Montgomery

Timpani
Everett Beale

Percussion
Dean Anderson
Neil Grover
James Gwin
Patrick Hollenbeck

Harp
Judy Saiki-Couture

Keyboard
Brad Hatfield

Rhythm Bass
David Buda

Librarians
Marshall Burlingame
William Shisler
John Perkel

Personnel Managers
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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, Conductor
JOHN WILLIAMS, Laureate Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Wednesday evening, December 12, at 7:30 • Thursday afternoon, December 13, at 3
Thursday evening, December 13, at 7:30 • Saturday afternoon, December 15, at 3

KEITH LOCKHART conducting

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Hallelujah Chorus, from *Messiah* — Handel-Mozart

Trois Pour Noël — arr. Sebesky
Il est né—Fum, Fum, Fum—Quittez Pasteurs

O Holy Night — Adam-Courage
SHARON BAKER, soprano

The Adoration of the Magi, from *Three Botticelli Pictures* — Respighi

Carol of the Bells — Wilhousky-Courage

A Christmas Scherzo — arr. Sebesky

Songs from the Hill Folk — arr. Hollenbeck
I Wonder As I Wander—The Seven Joys of Mary—Jesus, Jesus, Rest Your Head—Kentucky Wassail—Go Tell It On the Mountain
MS. BAKER

INTERMISSION

We Need a Little Christmas — Herman-Troob

Christmas Waltzes — arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—It's the Most Wonderful Time of the Year

Gesù Bambino — Yon-Morley
MS. BAKER

Mary's Little Boy Child — Hairston-Hollenbeck

Christmas Is For Children

Frosty All the Way — arr. Sebesky

Somewhere in My Memory, from *Home Alone* — Williams/Bricusse

Yes, Virginia, There Is a Santa Claus — Kane-Karem

Christmas Is For Children Sing-Along — arr. Troob
Jingle Bells—Rudolph the Red-Nosed Reindeer—The Chipmunk Song—A Holly Jolly Christmas—Deck the Hall—Frosty the Snowman—We Wish You a Merry Christmas

Sing-along lyrics appear on page 56.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, Conductor
JOHN WILLIAMS, Laureate Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Friday afternoon, December 14, at 3
KEITH LOCKHART conducting

Saturday morning, December 15, at 11
JAMES ORENT conducting

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Hallelujah Chorus, from *Messiah* — Handel-Mozart

Trois Pour Noël — arr. Sebesky
Il est né—Fum, Fum, Fum—Quittez Pasteurs

O Holy Night — Adam-Courage
CAROLE HABER, soprano

The Adoration of the Magi, from *Three Botticelli Pictures* — Respighi

Carol of the Bells — Wilhousky-Courage

A Christmas Scherzo — arr. Sebesky

Songs from the Hill Folk — arr. Hollenbeck
I Wonder As I Wander—The Seven Joys of Mary—Jesus, Jesus, Rest Your Head—Kentucky Wassail—Go Tell It On the Mountain
MS. HABER

INTERMISSION

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The Christmas Waltz—Silver Bells—My Favorite Things—It's the Most Wonderful Time of the Year

Gesù Bambino — Yon-Morley
MS. HABER

Mary's Little Boy Child — Hairston-Hollenbeck

Christmas Is For Children

Frosty All the Way — arr. Sebesky

Somewhere in My Memory, from *Home Alone* — Williams/Bricusse

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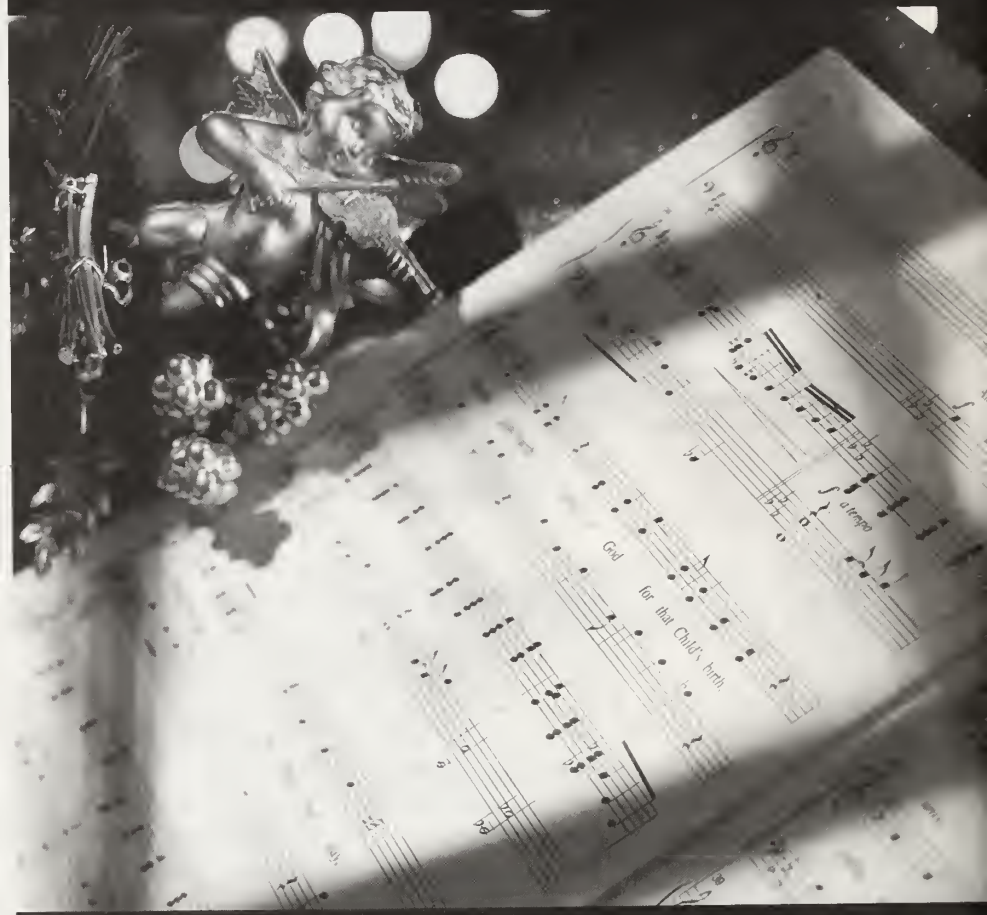
The holidays are a wonderful time to celebrate with family, friends and festive music. SG Cowen is pleased to join the Boston Pops in welcoming the 2001 Holiday Season.



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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, Conductor
JOHN WILLIAMS, Laureate Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Friday evening, December 14, at 7:30
KEITH LOCKHART conducting

Sunday afternoon, December 16, at 3
BRUCE HANGEN conducting

Sunday Afternoon's Performance Sponsored by SG Cowen Securities Corporation

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Hallelujah Chorus, from *Messiah* — Handel-Mozart

Trois Pour Noël — arr. Sebesky
Il est né—Fum, Fum, Fum—Quittez Pasteurs

O Holy Night — Adam-Courage
JEAN DANTON, soprano

The Adoration of the Magi, from *Three Botticelli Pictures* — Respighi

Carol of the Bells — Wilhousky-Courage

A Christmas Scherzo — arr. Sebesky

Songs from the Hill Folk — arr. Hollenbeck
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Gesù Bambino — Yon-Morley
MS. DANTON

Mary's Little Boy Child — Hairston-Hollenbeck

Christmas Is For Children

Frosty All the Way — arr. Sebesky

Somewhere in My Memory, from *Home Alone* — Williams/Bricusse

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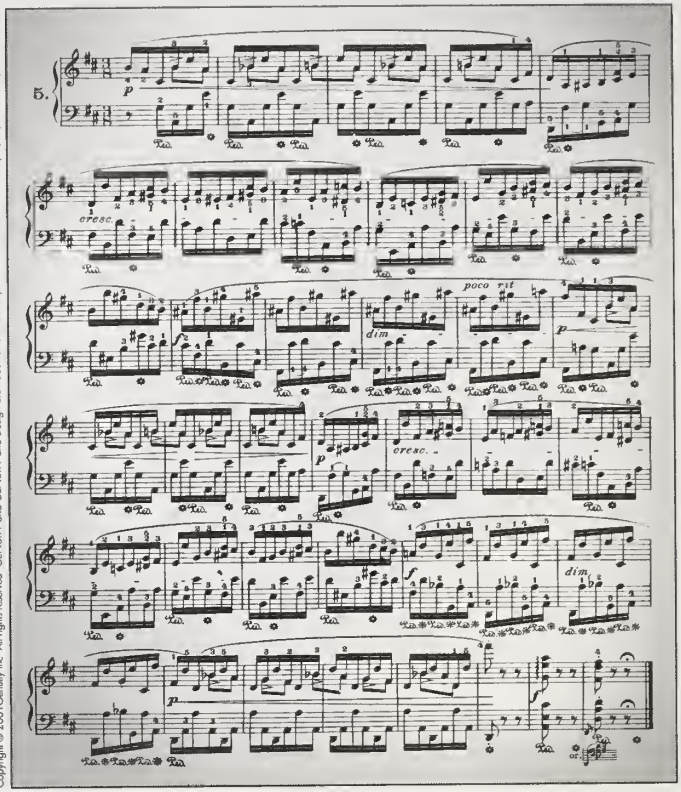

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KEITH LOCKHART, Conductor
JOHN WILLIAMS, Laureate Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Saturday evening, December 15, at 7:30
KEITH LOCKHART conducting

This Evening's Performance Sponsored by Genuity

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Carol of the Bells — Wilhousky-Courage

Trois Pour Noël — arr. Sebesky
Il est né—Fum, Fum, Fum—Quittez Pasteurs

O Holy Night — Adam-Courage
SHARON BAKER, soprano

Waltz of the Flowers, from *The Nutcracker* — arr. Tchaikovsky

Hallelujah Chorus, from *Messiah* — Handel-Mozart
HARRY ELLIS DICKSON conducting

Songs from the Hill Folk — arr. Hollenbeck
I Wonder As I Wander—The Seven Joys of Mary—Jesus, Jesus, Rest Your Head—Kentucky Wassail—Go Tell It On the Mountain
MS. BAKER

INTERMISSION

We Need a Little Christmas — Herman-Troob

Christmas Waltzes — arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—It's the Most Wonderful Time of the Year

Gesù Bambino — Yon-Morley
MS. BAKER

Mary's Little Boy Child — Hairston-Hollenbeck

Christmas Is For Children

Frosty All the Way — arr. Sebesky

Somewhere in My Memory, from *Home Alone* — Williams/Bricusse

Yes, Virginia, There Is a Santa Claus — Kane-Karem

Christmas Is For Children Sing-Along — arr. Troob
Jingle Bells—Rudolph the Red-Nosed Reindeer—The Chipmunk Song—A Holly Jolly Christmas—Deck the Hall—Frosty the Snowman—We Wish You a Merry Christmas

Sing-along lyrics appear on page 56.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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EQUAL HOUSING OPPORTUNITY

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, Conductor
JOHN WILLIAMS, Laureate Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Sunday evening, December 16, at 7:30
BRUCE HANGEN conducting

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Hallelujah Chorus, from *Messiah* — Handel-Mozart

Trois Pour Noël — arr. Sebesky
Il est né—Fum, Fum, Fum—Quittez Pasteurs

O Holy Night — Adam-Courage
CAROLE HABER, soprano

The Adoration of the Magi, from *Three Botticelli Pictures* — Respighi

Carol of the Bells — Wilhousky-Courage

A Christmas Scherzo — arr. Sebesky

Songs from the Hill Folk — arr. Hollenbeck
I Wonder As I Wander—The Seven Joys of Mary—Jesus, Jesus, Rest Your Head—Kentucky Wassail—Go Tell It On the Mountain
MS. HABER

INTERMISSION

We Need a Little Christmas — Herman-Troob

Christmas Waltzes — arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—It's the Most Wonderful Time of the Year

Gesù Bambino — Yon-Morley
MS. HABER

Mary's Little Boy Child — Hairston-Hollenbeck

Christmas Is For Children

Frosty All the Way — arr. Sebesky

Somewhere in My Memory, from *Home Alone* — Williams/Bricusse

Yes, Virginia, There Is a Santa Claus — Kane-Karem

Christmas Is For Children Sing-Along — arr. Troob
Jingle Bells—Rudolph the Red-Nosed Reindeer—The Chipmunk Song—A Holly Jolly Christmas—Deck the Hall—Frosty the Snowman—We Wish You a Merry Christmas

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Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, Conductor
JOHN WILLIAMS, Laureate Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Monday evening, December 17, at 7:30
KEITH LOCKHART conducting

This Evening's Performance Sponsored by EMC Corporation

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Hallelujah Chorus, from *Messiah* — Handel-Mozart

Trois Pour Noël — arr. Sebesky
Il est né—Fum, Fum, Fum—Quittez Pasteurs

O Holy Night — Adam-Courage
MARA BONDE, soprano

The Adoration of the Magi, from *Three Botticelli Pictures* — Respighi

Carol of the Bells — Wilhousky-Courage

A Christmas Scherzo — arr. Sebesky

Songs from the Hill Folk — arr. Hollenbeck
I Wonder As I Wander—The Seven Joys of Mary—Jesus, Jesus, Rest Your Head—Kentucky Wassail—Go Tell It On the Mountain
MS. BONDE

INTERMISSION

We Need a Little Christmas — Herman-Troob

Christmas Waltzes — arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—It's the Most Wonderful Time of the Year

Gesù Bambino — Yon-Morley
MS. BONDE

Mary's Little Boy Child — Hairston-Hollenbeck

Christmas Is For Children

Frosty All the Way — arr. Sebesky
Somewhere in My Memory, from *Home Alone* — Williams/Bricusse
Yes, Virginia, There Is a Santa Claus — Kane-Karem

Christmas Is For Children Sing-Along — arr. Troob
Jingle Bells—Rudolph the Red-Nosed Reindeer—The Chipmunk Song—A Holly Jolly Christmas—Deck the Hall—Frosty the Snowman—We Wish You a Merry Christmas *Sing-along lyrics appear on page 56.*

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Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, Conductor
JOHN WILLIAMS, Laureate Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Tuesday afternoon, December 18, at 3
KEITH LOCKHART conducting

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Hallelujah Chorus, from *Messiah* — Handel-Mozart

Trois Pour Noël — arr. Sebesky
Il est né—Fum, Fum, Fum—Quittez Pasteurs

O Holy Night — Adam-Courage
JEAN DANTON, soprano

The Adoration of the Magi, from *Three Botticelli Pictures* — Respighi

Carol of the Bells — Wilhousky-Courage

A Christmas Scherzo — arr. Sebesky

Songs from the Hill Folk — arr. Hollenbeck
I Wonder As I Wander—The Seven Joys of Mary—Jesus, Jesus, Rest Your Head—Kentucky Wassail—Go Tell It On the Mountain
MS. DANTON

INTERMISSION

We Need a Little Christmas — Herman-Troob

Christmas Waltzes — arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—It's the Most Wonderful Time of the Year

Gesù Bambino — Yon-Morley
MS. DANTON

Mary's Little Boy Child — Hairston-Hollenbeck

Christmas Is For Children

Frosty All the Way — arr. Sebesky

Somewhere in My Memory, from *Home Alone* — Williams/Bricusse

Yes, Virginia, There Is a Santa Claus — Kane-Karem

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Sing-along lyrics appear on page 56.

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Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, Conductor
JOHN WILLIAMS, Laureate Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Tuesday evening, December 18, at 7:30
KEITH LOCKHART conducting

This Evening's Performance Sponsored by American Airlines

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Hallelujah Chorus, from *Messiah* — Handel-Mozart

Trois Pour Noël — arr. Sebesky
Il est né—Fum, Fum, Fum—Quittez Pasteurs

O Holy Night — Adam-Courage
CAROLE HABER, soprano

The Adoration of the Magi, from *Three Botticelli Pictures* — Respighi

Carol of the Bells — Wilhousky-Courage

A Christmas Scherzo — arr. Sebesky

Songs from the Hill Folk — arr. Hollenbeck
I Wonder As I Wander—The Seven Joys of Mary—Jesus, Jesus, Rest Your Head—Kentucky Wassail—Go Tell It On the Mountain
MS. HABER

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Christmas Waltzes — arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—It's the Most Wonderful Time of the Year

Gesù Bambino — Yon-Morley
MS. HABER

Mary's Little Boy Child — Hairston-Hollenbeck

Christmas Is For Children

Frosty All the Way — arr. Sebesky

Somewhere in My Memory, from *Home Alone* — Williams/Bricusse

Yes, Virginia, There Is a Santa Claus — Kane-Karem

Christmas Is For Children Sing-Along — arr. Troob
Jingle Bells—Rudolph the Red-Nosed Reindeer—The Chipmunk Song—A Holly Jolly Christmas—Deck the Hall—Frosty the Snowman—We Wish You a Merry Christmas
Sing-along lyrics appear on page 56.

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Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, Conductor
JOHN WILLIAMS, Laureate Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Thursday afternoon, December 20, at 3 • Thursday evening, December 20, at 7:30
KEITH LOCKHART conducting

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Hallelujah Chorus, from *Messiah* — Handel-Mozart

Trois Pour Noël — arr. Sebesky
Il est né—Fum, Fum, Fum—Quittez Pasteurs

O Holy Night — Adam-Courage
SHARON BAKER, soprano

The Adoration of the Magi, from *Three Botticelli Pictures* — Respighi

Carol of the Bells — Wilhousky-Courage

A Christmas Scherzo — arr. Sebesky

Songs from the Hill Folk — arr. Hollenbeck
I Wonder As I Wander—The Seven Joys of Mary—Jesus, Jesus,
Rest Your Head—Kentucky Wassail—Go Tell It On the Mountain
MS. BAKER

INTERMISSION

We Need a Little Christmas — Herman-Troob

Christmas Waltzes — arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—
It's the Most Wonderful Time of the Year

Gesù Bambino — Yon-Morley
MS. BAKER

Mary's Little Boy Child — Hairston-Hollenbeck

Christmas Is For Children

Frosty All the Way — arr. Sebesky
Somewhere in My Memory, from *Home Alone* — Williams/Bricusse
Yes, Virginia, There Is a Santa Claus — Kane-Karem

Christmas Is For Children Sing-Along — arr. Troob
Jingle Bells—Rudolph the Red-Nosed Reindeer—The Chipmunk Song—
A Holly Jolly Christmas—Deck the Hall—Frosty the Snowman—
We Wish You a Merry Christmas

Sing-along lyrics appear on page 56.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, Conductor
JOHN WILLIAMS, Laureate Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Friday afternoon, December 21, at 1
KEITH LOCKHART conducting

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Hallelujah Chorus, from *Messiah* — Handel-Mozart

Trois Pour Noël — arr. Sebesky
Il est né—Fum, Fum, Fum—Quittez Pasteurs

O Holy Night — Adam-Courage
MARA BONDE, soprano

The Adoration of the Magi, from *Three Botticelli Pictures* — Respighi

Carol of the Bells — Wilhousky-Courage

A Christmas Scherzo — arr. Sebesky

Songs from the Hill Folk — arr. Hollenbeck
I Wonder As I Wander—The Seven Joys of Mary—Jesus, Jesus, Rest Your Head—Kentucky Wassail—Go Tell It On the Mountain
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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, Conductor
JOHN WILLIAMS, Laureate Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Friday evening, December 21, at 8
KEITH LOCKHART conducting

This Evening's Performance Sponsored by John Hancock Financial Services

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Hallelujah Chorus, from *Messiah* — Handel-Mozart

Trois Pour Noël — arr. Sebesky
Il est né—Fum, Fum, Fum—Quittez Pasteurs

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CAROLE HABER, soprano

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MS. HABER

Mary's Little Boy Child — Hairston-Hollenbeck

Christmas Is For Children

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Somewhere in My Memory, from *Home Alone* — Williams/Bricusse

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Baldwin Piano

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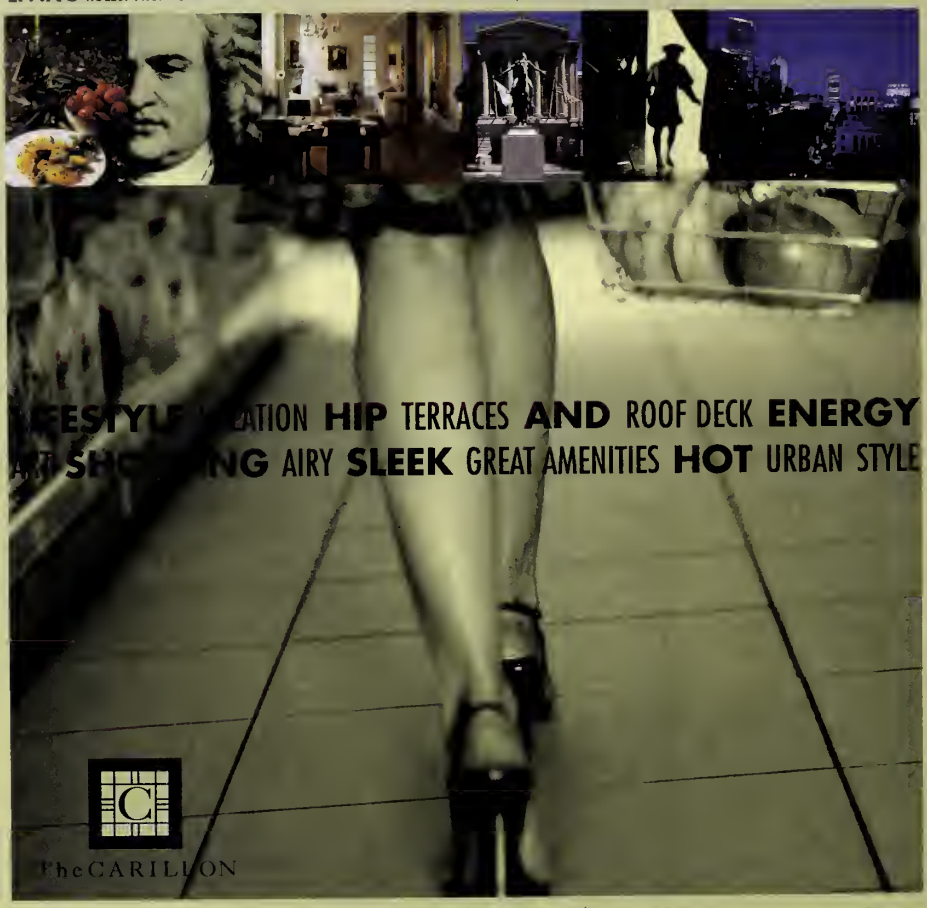

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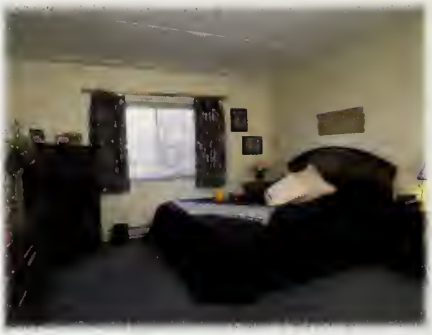

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, Conductor
JOHN WILLIAMS, Laureate Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Saturday morning, December 22, at 11
KEITH LOCKHART conducting

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Hallelujah Chorus, from *Messiah* — Handel-Mozart

Trois Pour Noël — arr. Sebesky
Il est né—Fum, Fum, Fum—Quittez Pasteurs

O Holy Night — Adam-Courage
CAROLE HABER, soprano

The Adoration of the Magi, from *Three Botticelli Pictures* — Respighi

Carol of the Bells — Wilhousky-Courage

A Christmas Scherzo — arr. Sebesky

Songs from the Hill Folk — arr. Hollenbeck
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Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, Conductor
JOHN WILLIAMS, Laureate Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Saturday afternoon, December 22, at 3 • Saturday evening, December 22, at 7:30
BRUCE HANGEN conducting

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Hallelujah Chorus, from *Messiah* — Handel-Mozart

Trois Pour Noël — arr. Sebesky
Il est né—Fum, Fum, Fum—Quittez Pasteurs

O Holy Night — Adam-Courage
SHARON BAKER, soprano

The Adoration of the Magi, from *Three Botticelli Pictures* — Respighi

Carol of the Bells — Wilhousky-Courage

A Christmas Scherzo — arr. Sebesky

Songs from the Hill Folk — arr. Hollenbeck
I Wonder As I Wander—The Seven Joys of Mary—Jesus, Jesus, Rest Your Head—Kentucky Wassail—Go Tell It On the Mountain
MS. BAKER

INTERMISSION

We Need a Little Christmas — Herman-Troob

Christmas Waltzes — arr. Morley
The Christmas Waltz—Silver Bells—My Favorite Things—It's the Most Wonderful Time of the Year

Gesù Bambino — Yon-Morley
MS. BAKER

Mary's Little Boy Child — Hairston-Hollenbeck

Christmas Is For Children

Frosty All the Way — arr. Sebesky
Somewhere in My Memory, from *Home Alone* — Williams/Bricusse
Yes, Virginia, There Is a Santa Claus — Kane-Karem

Christmas Is For Children Sing-Along — arr. Troob
Jingle Bells—Rudolph the Red-Nosed Reindeer—The Chipmunk Song—A Holly Jolly Christmas—Deck the Hall—Frosty the Snowman—We Wish You a Merry Christmas

Sing-along lyrics appear on page 56.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

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MARA BONDE, soprano

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JOHN WILLIAMS, Laureate Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Sunday evening, December 23, at 7:30
BRUCE HANGEN conducting

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Carol of the Bells — Wilhousky-Courage

Trois Pour Noël — arr. Sebesky
Il est né—Fum, Fum, Fum—Quittez Pasteurs

O Holy Night — Adam-Courage
MARA BONDE, soprano

Waltz of the Flowers, from *The Nutcracker* — arr. Tchaikovsky

Hallelujah Chorus, from *Messiah* — Handel-Mozart
HARRY ELLIS DICKSON conducting

Songs from the Hill Folk — arr. Hollenbeck
I Wonder As I Wander—The Seven Joys of Mary—Jesus, Jesus, Rest Your Head—Kentucky Wassail—Go Tell It On the Mountain
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KEITH LOCKHART, Conductor
JOHN WILLIAMS, Laureate Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Monday, December 24, at noon
BRUCE HANGEN conducting

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Hallelujah Chorus, from *Messiah* — Handel-Mozart

Trois Pour Noël — arr. Sebesky
Il est né—Fum, Fum, Fum—Quittez Pasteurs

O Holy Night — Adam-Courage
JEAN DANTON, soprano

The Adoration of the Magi, from *Three Botticelli Pictures* — Respighi

Carol of the Bells — Wilhousky-Courage

A Christmas Scherzo — arr. Sebesky

Songs from the Hill Folk — arr. Hollenbeck
I Wonder As I Wander—The Seven Joys of Mary—Jesus, Jesus, Rest Your Head—Kentucky Wassail—Go Tell It On the Mountain
MS. DANTON

INTERMISSION

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Gesù Bambino — Yon-Morley
MS. DANTON

Mary's Little Boy Child — Hairston-Hollenbeck

Christmas Is For Children

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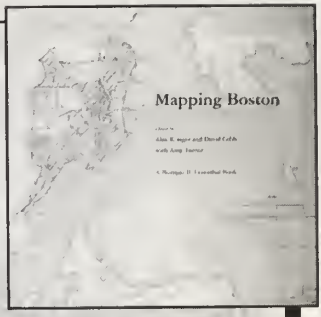

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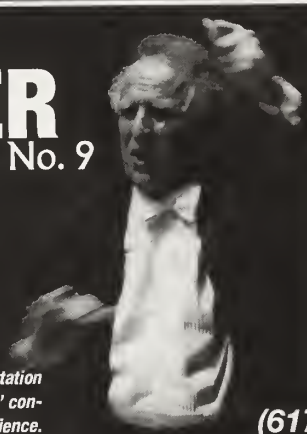

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KEITH LOCKHART, Conductor
JOHN WILLIAMS, Laureate Conductor
HOLIDAY CHORUS, Julian Wachner, Conductor

Wednesday afternoon, December 26, at 3 • Thursday evening, December 27, at 7:30
Friday afternoon, December 28, at 3

BRUCE HANGEN conducting

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Hallelujah Chorus, from *Messiah* — Handel-Mozart

Trois Pour Noël — arr. Sebesky
Il est né—Fum, Fum, Fum—Quittez Pasteurs

O Holy Night — Adam-Courage
MARA BONDE, soprano

The Adoration of the Magi, from *Three Botticelli Pictures* — Respighi

Carol of the Bells — Wilhousky-Courage

A Christmas Scherzo — arr. Sebesky

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Rest Your Head—Kentucky Wassail—Go Tell It On the Mountain
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The Christmas Waltz—Silver Bells—My Favorite Things—
It's the Most Wonderful Time of the Year

Gesù Bambino — Yon-Morley
MS. BONDE

Mary's Little Boy Child — Hairston-Hollenbeck

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Jingle Bells—Rudolph the Red-Nosed Reindeer—The Chipmunk Song—
A Holly Jolly Christmas—Deck the Hall—Frosty the Snowman—
We Wish You a Merry Christmas *Sing-along lyrics appear on page 56.*

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HOLIDAY CHORUS, Julian Wachner, Conductor

Wednesday evening, December 26, at 7:30 • Thursday afternoon, December 27, at 3
Friday evening, December 28, at 7:30 • Saturday afternoon, December 29, at 3
BRUCE HANGEN conducting

Sunday evening, December 30, at 7:30
KEITH LOCKHART conducting

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Hallelujah Chorus, from *Messiah* — Handel-Mozart

Trois Pour Noël — arr. Sebesky
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KEITH LOCKHART, Conductor
JOHN WILLIAMS, Laureate Conductor
HOLIDAY CHORUS, Julian Wachner, Conductor

Saturday evening, December 29, at 7:30 • Sunday afternoon, December 30, at 3
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JINGLE BELLS

Jingle bells, jingle bells,
Jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh-eigh!
Jingle bells, jingle bells,
Jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh!

Dashing through the snow
In a one-horse open sleigh,
O'er the fields we go
Laughing all the way (ha, ha, ha)!
Bells on bobtail ring,
Making spirits bright.
What fun it is to ride and sing
A sleighing song tonight!

Jingle bells, jingle bells,
Jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh-eigh!
Jingle bells, jingle bells,
Jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh!

RUDOLPH THE RED-NOSED REINDEER
Johnny Marks

Rudolph the red-nosed reindeer
Had a very shiny nose,
And if you ever saw it
You would even say it glows.

All of the other reindeer
Used to laugh and call him names.
They never let poor Rudolph
Join in any reindeer games.

Then one foggy Christmas Eve
Santa came to say,
"Rudolph with your nose so bright,
Won't you guide my sleigh tonight?"

Then how the reindeer loved him
As they shouted out with glee,
"Rudolph the red-nosed reindeer
You'll go down in history!"
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THE CHIPMUNK SONG
Ross Bagdasarian, Sr.

Christmas, Christmas time is near,
Time for joy and time for cheer.
We've been good but we can't last,
Hurry Christmas, hurry fast!

Want a plane that loops the loop,
Me, I want a hula hoop!
We can hardly stand the wait,
Please Christmas, don't be late!
We can hardly stand the wait,
Please Christmas, don't be late!
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HOLLY JOLLY CHRISTMAS
Johnny Marks

Have a holly jolly Christmas,
It's the best time of the year.
I don't know if there'll be snow,
But have a cup of cheer!

Have a holly jolly Christmas,
And when you walk down the street,
Say hello to friends you know
And everyone you meet.

Oh ho, the mistletoe,
Hung where you can see.
Somebody waits for you,
Kiss her once for me!

Have a holly jolly Christmas,
And in case you didn't hear:
Oh, by golly have a holly jolly
Christmas this year!
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DECK THE HALL

Deck the hall with boughs of holly,
Fa la la la la, la la la la.
'Tis the season to be jolly,
Fa la la la la, la la la la.
Don we now our gay apparel,
Fa la la, la la la, la la la,
Troll the ancient yuletide carol,
Fa la la la la, la la la la.

See the blazing yule before us,
Fa la la la la, la la la la
Strike the harp and join the chorus,
Fa la la la la, la la la la.
Follow me in merry measure,
Fa la la, la la la, la la la,
While I tell of yuletide treasure,
Fa la la la la, la la la la.

FROSTY THE SNOWMAN
Steve Nelson and Jack Rollins

Frosty the snowman
Was a jolly, happy soul,
With a corncob pipe and a button nose
And two eyes made out of coal.

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Frosty the snowman
Is a fairy tale, they say
He was made of snow, but the
children know
How he came to life one day.

There must have been some magic
In that old silk hat they found,
For when they placed it on his head
He began to dance around!

Oh, Frosty the snowman
Was alive as he could be,
And the children say he could laugh
and play
Just the same as you and me.

Thumpety thump thump,
Thumpety thump thump,
Look at Frosty go!

Thumpety thump thump,
Thumpety thump thump,
Over the hills of snow!
©1970 Hill and Range Songs, Inc.

WE WISH YOU A MERRY CHRISTMAS

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas,
And a happy new year!

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas,
And a happy new year!

Glad tidings we bring
To you and your kin,
Glad tidings for Christmas
And a happy new year!

Now bring us some figgy pudding,
Now bring us some figgy pudding,
Now bring us some figgy pudding,
And a cup of good cheer!

We won't go until we get some,
We won't go until we get some,
We won't go until we get some,
So bring some out here!

Glad tidings we bring
To you and your kin,
Glad tidings for Christmas
And a happy new year!

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas,
And a happy new year!

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas,
And a HAP-PY NEW YEAR!

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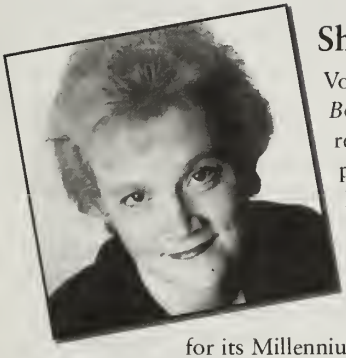

Sharon Baker

Voted Boston's "Musician of the Year, 1998" by the *Boston Globe*, soprano Sharon Baker is internationally recognized for her purity of tone and engaging stage presence in opera, oratorio, and recital. Recently, Ms. Baker performed *Messiah* with the San Antonio Symphony, Pergolesi's *Stabat Mater* in collaboration with Peter Martins and the New York City Ballet, Mozart's *Exultate, Jubilate* as part of the University of New Hampshire Celebrity Series, and with Boston Baroque for its Millennium New Year's Eve and Day concerts. Highlights from previous seasons include the United States premiere and recording of the newly discovered operas *Der Stein der Weisen* and *Der Wohltatige Derwisch* with Boston Baroque, the modern-day premiere of C.P.E. Bach's cantata *Dank-Hymne der Freundschaft* with the Handel and Haydn Society, performances of Handel's *Triumph of Time and Truth* on tour in Germany and Italy, and Handel's *Orlando* presented at the Getty Museum in Los Angeles. Ms. Baker has also appeared with the National Arts Center Orchestra of Ottawa, Boston Musica Viva, the Dallas Bach Society, the St. Paul Chamber Orchestra, the National Symphony Orchestra, and the Mostly Mozart Festival at Lincoln Center, among others. Ms. Baker is a favorite soloist with many of Boston's outstanding period orchestras including the Handel and Haydn Society, the Boston Cecilia Society (as part of its annual Handel Oratorio Series), and Boston Baroque. In recital, Ms. Baker is a favorite in the greater Boston area and has initiated a series, "The Art of the Song," at the University of New Hampshire, where she teaches. She is a frequent collaborator with Robert Kapilow in his national lecture/recital series,"What Makes It Great?," presenting different song settings of Goethe's "Kennst Du Das Land?" An advocate for newly composed American opera, Ms. Baker has performed in many premieres, including Philip Glass's *The Fall of the House of Usher* and Robert Aldridge's *Elmer Gantry*. She has performed on numerous recordings with Boston Baroque, in-

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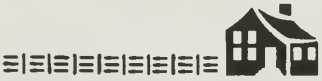

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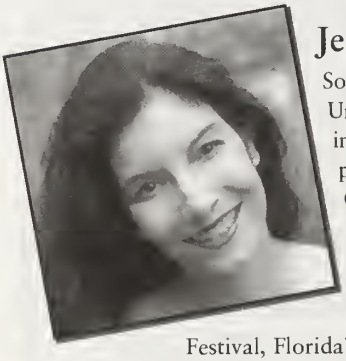
Mara Bonde

A delightful soprano with extensive operatic and "pops" experience, Mara Bonde made her Boston Pops debut in May 1999 under the direction of Keith Lockhart in "Brush Up Your Shakespeare," which was nationally broadcast on PBS's *Evening at Pops*. Critically acclaimed for sweetness of tone and electric stage presence in operatic roles, Ms. Bonde has performed in diverse venues throughout the United States and recently traveled to Brussels, Belgium, with Boston Musical Theater for a NATO fiftieth-birthday tribute. Her operatic roles include Frasquita in *Carmen*; Clorinda in *Cinderella*; the title role in *Starbird*; Despina in *Così fan tutte*; Zerlina in *Don Giovanni*; Berta in *The Barber of Seville*; and Adina in *The Elixir of Love* with such companies as The Opera Company of North Carolina, Utah Opera, National Opera Company (Raleigh), Lake George Opera Festival, and Longwood Opera (Boston). She has also worked with such prominent conductors as Daniel Beckwith, Bernard Labadie, Martin Pearlman, and the late Robert Shaw; she appears as soloist on that conductor's Telarc recording *Appear and Inspire*. Later this season, Ms. Bonde will appear as Mrs. Nordstrom in *A Little Night Music* with Utah Opera.



Jean Danton

Soprano Jean Danton has appeared throughout the United States in opera, oratorio, and recitals, performing repertoire from baroque to contemporary. She has performed with the Handel and Haydn Society under Christopher Hogwood and John Finney, Oregon Bach Festival conducted by Helmuth Rilling, Boston Baroque with Martin Pearlman, and the Boston Pops Esplanade Orchestra led by Bruce Hangen. Her many festival appearances include engagements at the Carmel Bach Festival, Florida's Winter Park Bach Festival, Colorado's Breckenridge Music Festival, New York Bach Aria Festival, Bar Harbor Music Festival, Great Waters Music Festival, and the Boston Early Music Festival. Ms. Danton made her Carnegie Hall debut performing Handel's *Messiah* with the Masterwork Chorus and her Lincoln Center debut at Avery Fisher Hall with the National Chorale. She has also appeared with the Nashua Symphony Orchestra, Boston Civic Orchestra, Indian Hill Symphony, Worcester Symphony Orchestra, and the North Carolina Symphony under Gerhardt Zimmermann. Her operatic performances include roles in *Le nozze di Figaro* with Boston Baroque, Monteverdi's *Orfeo* with Andrew Parrott at the Boston Early Music Festival, and *Gianni Schicchi* with the Greater Buffalo Opera Company. Her stage roles include Polly in Kurt Weill's *Threepenny Opera* under Craig Smith at the Ameri-

can Repertory Theatre, Belinda in Purcell's *Dido and Æneas*, Miss Silverpeal in Mozart's *The Impresario,* Polly in John Gay's *The Beggar's Opera*, and Quiteria in the U.S. premiere of Telemann's *Don Quixote* with the Boston Classical Orchestra under Harry Ellis Dickson. Ms. Danton enjoys an active career as a recitalist, having performed New York solo recitals for the Trinity Church Concert Series and the Twentieth Century Music Series at the New York Public Library for the Performing Arts at Lincoln Center, as well as recitals at the Rockport Chamber Music Festival, Yale Center for British Art, and the Martha's Vineyard Chamber Music Festival. She has also appeared with the Providence Singers under Julian Wachner, Heritage Chorale, Cantata Singers, and the Rhode Island Civic Chorale. As a strong promoter of American music she has premiered works by composers Sharon Davis, Thomas Stumpf, and William Moylan, and recently sang the New York premiere of John Knowles Paine's Mass in D with Murray Forbes Somerville and the Harvard University Choir. Jean Danton has recorded several compact discs for Albany Records including *Songs of Innocence*, *American Dreamer*, and *Origins*. Her next release is a collaborative recording with fortepianist Igor Kipnis featuring Haydn canzonettas, cantatas, and folksongs, to be released on Newport Classic Ltd. She can also be heard in the PBS documentaries *The Nobel Legacy*, *Apollo 13-To the Edge and Back*, and *American Experiences: Stephen Foster*, and in Lifetime's *Mary Magdalen*.

Carole Haber

Since beginning her professional career in 1987 in Boston, soprano Carole Haber has been an active performer in opera, oratorio, and recitals in Boston and throughout the United States, having appeared with such notable conductors as Roger Norrington, Robert Shaw, Craig Smith, Sarah Caldwell, and Christopher Hogwood, among others. Ms. Haber made her operatic debut as the Queen of the Night in Mozart's *The Magic Flute*, garnering laudatory reviews in the *New York Times*, *Washington Post*, *Opera News*, *Hi Fidelity*, and *Boston Globe*. Also active in championing new works, she recently premiered Daniel Pinkham's *White Raven* and Robert Kyr's *Passion*. She has recorded for the EMI and New Albion labels. A winner of the Washington International Voice Competition and the Eleanor Steber Foundation Award-winner, Carole Haber also has twice been a finalist in the Metropolitan Opera Auditions in Boston. This year Ms. Haber will be performing in Colorado, Virginia, New York, and Boston. She is currently on the voice faculty at the New England Conservatory of Music in Boston.

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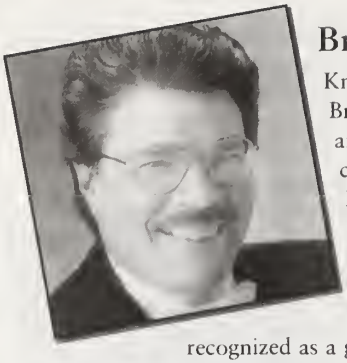

Bruce Hangen

Known for his dynamic musicianship and versatility, Bruce Hangen is highly experienced in both symphonic and popular literature. Mr. Hangen is currently Principal Conductor and Artistic Director of the Indian Hill Symphony at Indian Hill Arts, the Littleton, Massachusetts-based regional center for music education and performance. He is also Artistic/General Director of the Portland Opera Repertory Theatre in Maine, a company he founded in 1995. Nationally recognized as a guest conductor, Bruce Hangen has been a frequent guest conductor of the Boston Pops and Boston Pops Esplanade orchestras, appearing at Symphony Hall, at the Esplanade and other outdoor venues, at private concerts, and on tour. Mr. Hangen has also appeared with the New York Philharmonic, Dallas Symphony, Minnesota Orchestra, Atlanta Symphony, Houston Symphony, Baltimore Symphony Orchestra, Utah Symphony, Kansas City Symphony, and the National Arts Centre Orchestra of Ottawa, Ontario. Formerly Conductor Laureate of the Omaha

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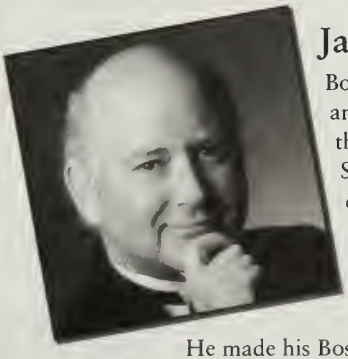
Symphony (1995-96), Mr. Hangen served as that orchestra's Music Director and Conductor from 1984 to 1992 and Artistic Director from 1992 to 1995. During those years, the Omaha Symphony received national recognition for its varied program offerings and prominent artistic collaborations.

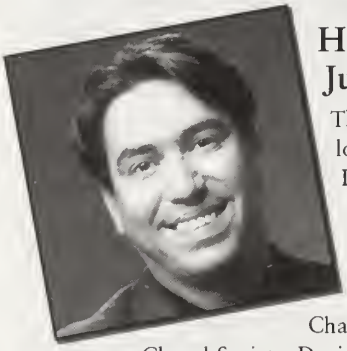
Previously, Mr. Hangen served as Music Director and Conductor of the Portland (Maine) Symphony (1976-86); Music Director of Denver's Arapahoe Chamber Orchestra (1975-79); Associate Conductor of the Denver Symphony (1973-79); and Assistant Conductor of the Colorado Philharmonic, now National Repertory Orchestra (1966-72); and Associate Conductor of the Utah Symphony (1997-99). Mr. Hangen maintains a strong commitment to education in the arts, demonstrated by his development of the Indian Hill Symphony's innovative Family Concert series and recent guest conducting appearances with the orchestras of Oberlin Conservatory, Hartt School of Music, and Yale University, as well as youth orchestras and festivals across the country. At the Portland Opera Repertory Theatre, his Young Artist Apprenticeship program exposes aspiring performers to opera production and institutional leadership. Mr. Hangen was awarded an honorary Doctor of Fine Arts degree from the University of New England in 1981, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. A graduate of the Eastman School of Music, Mr. Hangen was a conducting fellow for two summers at the Tanglewood Music Center, where he won the prize for Outstanding Conducting Fellow in 1973. Born in Pennsylvania and raised in Montana, Mr. Hangen currently resides in central Massachusetts with his wife, Cynthia, and their two children, Mason and Allegra.



James Orent

Boston native James Orent's lifelong passion for music and aviation can be traced back to his childhood heroes: the Boston Symphony Orchestra and NASA's Mercury Seven astronauts. He made his debut at eighteen conducting Stravinsky's *Symphony of Psalms*. He has performed in eleven countries as a conductor and violinist in music ranging from symphony, ballet, and opera, to rock, film and commercial recordings. Since 1997 Mr. Orent has led Boston Pops concerts in five states. He made his Boston Pops radio debut in 1998 and his national television debut in 1999, conducting BPO members at the Ryder Cup Matches official ceremonies. In July 2001 he returned for three performances at the Hatch Shell, including a repeat engagement sharing the podium with Harry Ellis Dickson for the Arthur Fiedler Concert. Other recent highlights have included a return engagement with the Boston Festival Pops, his debut with the Indian Hill Symphony Orchestra, a master class with the Melrose Symphony Orchestra, serving as music director for the Scottish Rite Masons' Millennium 2000 Celebration and for the Greater Boston Youth Symphony Orchestras' 1999 summer program, as well as appearances with the Pro Arte and Newbury Chamber Orchestras, MIT's IAP Symphony, and Westwood's Music in the Schools program. Mr. Orent has served as cover conductor for Keith Lockhart on multiple Boston Pops tours, spanning the United States, Canada, Japan, and Korea. A Boston Pops Esplanade Orchestra violinist since 1987, he has also been a substitute extra player with the Boston Symphony and Boston Pops orchestras. Winning his Buffalo Philharmonic national audition by unanimous decision on the semifinal round,

James Orent earned the first NEA/Martha Baird Rockefeller Fund residency as Affiliate Artists Conducting Assistant with the Erie Philharmonic. Flying and skydiving are lifelong interests. Keith Lockhart drew upon Mr. Orent's airline and barnstorming experience to fly Celtic musicians from New York to his wedding in northern Maine directly through Hurricane Fran. Mr. Orent holds the Airline Transport Pilot Certificate, U.S. Parachute Association's Advanced Skydiver License, and is a member of "POPS," the Parachutists Over Phorty Society. Earlier this year, Mr. Orent acquired a 1977 Cessna Cardinal RG aircraft to fly to his engagements. Born in Boston, James M. Orent graduated *magna cum laude* from Amherst College, winning the Sundquist Prize for Performance and Composition. He studied conducting with Charles Bruck at the Pierre Monteux Memorial Domaine School, Otto Werner Mueller at the Yale School of Music, and at Tanglewood, where he was also conducting assistant for the BSO's *Oedipus Rex*. His violin teachers were Phillipp Naegele (Marlboro Music) and Stanley Benson of the BSO. Mr. Orent's violin belonged to Arthur Fiedler's father, Emanuel.



Holiday Chorus
Julian Wachner, Conductor

The Holiday Chorus is made up of members of the following ensembles: Back Bay Chorale, Julian J. Wachner, Director; Upper School Chorus of the Beaver Country Day School, Peter E. Krasinski, Director; Boston Cecilia, Donald Teeters, Director; Boston University Symphonic Chorus, Ann Howard Jones, Director; Coro Allegro, David Hodgkins, Director; Marsh Chapel Choir, Scott Allen Jarret, Director; Newton Choral Society, David Carrier, Director; and Providence Singers, Julian J. Wachner, Director.

Born in Hollywood, California, in 1969, Julian Wachner is a prize-winning composer and a versatile conductor. He began his musical education at age four with cello lessons at the University of Southern California and was a boy chorister at the St. Thomas School in New York City. Mr. Wachner attended Boston University's School for the Arts, where he was University Organist and Choirmaster of Marsh Chapel. In 1994 he became a Fellow of the American Guild of Organists, and the following year, he founded the Boston Bach Ensemble, a period-instrument orchestra. In 1996 he earned his doctorate in composition and orchestral conducting from Boston University. Julian Wachner's compositions have been performed at Lincoln Center, the Library of Congress, the Tanglewood Music Center, and festivals in the United States, Russia, and Greece. Among his many prizes and awards are grants from ASCAP and Meet the Composer. His catalogue of works, containing over fifty scores, is published exclusively by E.C. Schirmer. He has held faculty appointments at the Massachusetts Institute of Technology and at Boston Unversity's School for the Arts, Tanglewood Institute, and School of Theology. Recently he was appointed Associate Professor of Music and Chair of the Choral Area of Montreal's McGill University.

Holiday Chorus
Julian Wachner, Conductor

(A selection of singers from the following Holiday Pops roster will be performing in each concert.)

Sopranos
Beth Armstrong
Karen Baart
Bethany Basile
Cynthia Bates
Randi Braunstein
Daniela Burchhardt
Lisa Calkins
Jeanne Chaika
Tanya Cosway
Sheila Curran
Sandy DeMarinis
Sarah A. Deveau
Jade Doolan
Carolyn Duby
Lied Eckblad
Maryanne Fenerjian
Patricia A. Fuller
Elgie Ginsburgh
Laurie Hall
Joy Hamilton
Cynde Hartman
Karen Hawthorne
Genevieve Hendrey
Maureen Hogan
Alexandra Houck
Kristin Hovious
Jan Jacobs
Kristin Johnson
Jennifer Klyberg
Amanda Kohl
Ann LaMountain
Kelly Lange
Angelina Leshchinskiy
Joelle Lurie
Judith Marie
Mayla Martin
Maia Masuda
Annette Mozzoni
Alexis Munier
Tami Nguyen
Libby O'Neal
Janice Peters
Louisa Pitt
Martha Pitt
Sara Pleskow
Kim Reynolds Reid
Stacey V. Richard
Ellen Schreiber
Carrie Shafir
Nancy Shane
Miranda Siano
Wendy Silverberg
Jennifer Snodgrass
Erin Tornatore
Clare Turner
Deborah Wald
Sheri Willis
Cynthia Young
Vera Zieman
Mary Jean Zuttermeister

Mezzo-sopranos
Brenda Almeida
Katrina Avery
Marie Baroni Allen
Rachel Barber
Serena Bartolucci
Alyssa N. Bella
Taylor Evans Blumenreich
Candace Brooks
Amy Couture
Deborah Devine
Betsy Dietrich
Joey DuBois
Maggie Dunbar
Carol Fernandez
Debra Filiurin
Clia Goodwin
Lynn Gunzberg
Alice L. Hageman
Rachael Hill
Tessera Hobbs
Alison G. Howe
Joanne Jacquet
Mila Khafizova
Jane C. Kratsch
Maryanne Lasorsa
Diane Littlehale
Bernice Manning
Martha Mazzone
Bonnie McFarlane
Allison McMillan
Michele M. Michaud
Eileen Molloy
Kamaria Moore
Cynthia Mulder
Cynthia M. O'Hare
Diana Palmer
Nancy J. Pedrick
Virginia Phillips
Dorothy Pitt
Stacey Polishook
Anne P. Reece
Susan Grose Rioff
Lolly Robinson
Dodie Sasson
Polly Scannell
Molly Schen
Nancy Seasholes
Kate Seavey
Dotsie Shaw
Magen Slesinger
Lada Sokolova
Evelyn Spalding
Alexandra Theran
Miriam Truppin-Brown
Christine Wallis
Michele Wilson
Catherine Wu
Donna Wulff
Tricia Zuttermeister

Tenors
Stacey Ann Berman
Paul Calner
Lucille Capaldi
Drew Carlson
Robin Cochrane
Harry Davis
Robert B. Davis
Raymond Delisle
Reginald Didham
Jim Estey
Brian P. Fehlau
Jatin Garg
Paul Goodwin
Simon Horsburgh
John Kefferstan
Peter Krasinski
Steve Lin
David Littlehale
Cory Madigan
Mo Marquez
Steven G. McCloy
Scott Merchant
Paul Molloy
Mark Nickel
David Norris
Philip Pitt
Robert Rappa
Tom Regan
Abby Reichlin
Moises A. Savinon
Surajit Sen
Matthew Siano
Hamilton Coe Throckmorton
Will Van Dyke
Peter Wallace
Mark Whitlock

Basses
Stewart Armstrong, Jr.
Peter LeSourd Barkley
Aaron Barnes
Peter Belknap
Alex Brown
Tony DeMarinis
David H. Eby
Jim Farmer
Walt Galloway
Jeffrey Gould
Gil Graves
Nathan Henninger
Jonathan Hindmarsh
Craig Hughes
Keith L. Hughes
Jims Jean-Jacques
Andrew B. Jones
Steven Cheng-Hung Lin
Henry Magno
Rob Mezzanotte
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Christopher Pitt
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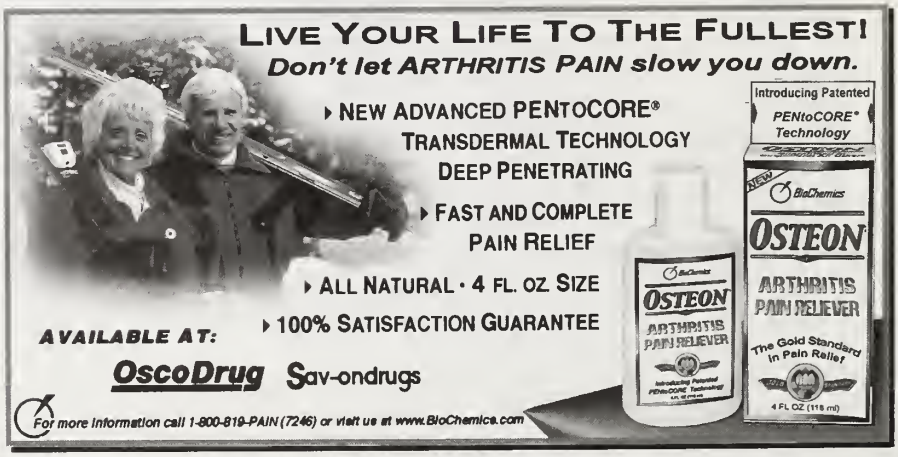

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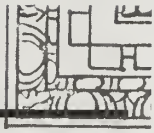

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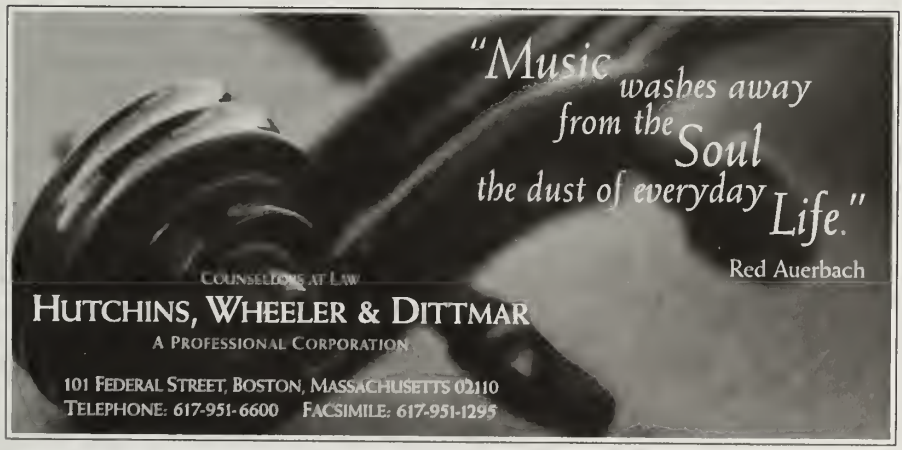

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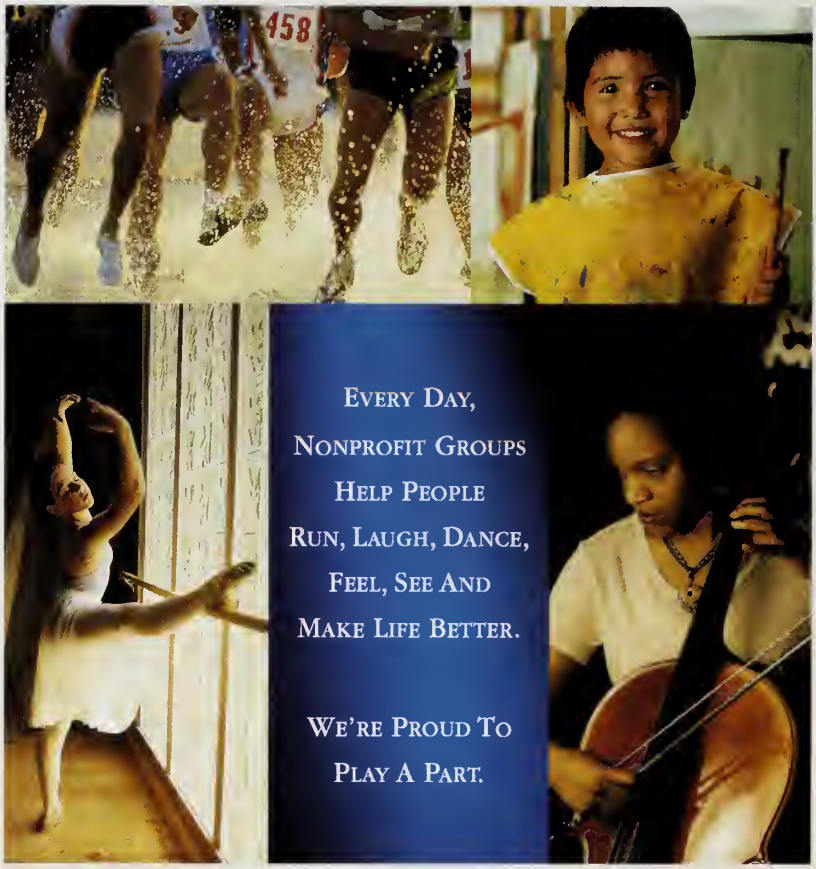

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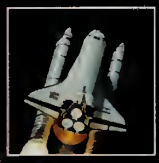

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A Moment with the Maestro

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Printed in Canada

The BOSTON POPS 2001 HOLIDAY SOUVENIR MAGAZINE

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A LETTER FROM KEITH LOCKHART

PHOTO: MICHAEL LUTCH

Dear Friends,

I'm so happy that you are making the Boston Pops a part of your holiday this season. I believe my first thoughts about this year's programs came last summer aboard a 747 when I was en route with the orchestra for a two-week tour of Japan and Korea. While many programming ideas have changed since then, I hope you will agree that today's Pops concert maintains my goal of providing you with the best holiday music of the season in the way that only "America's Orchestra" can.

It seems like only yesterday that I arrived in Boston to take the helm of the Pops. In the seven seasons I've been here I've noticed one feature in particular about you, our audience: you never seem to tire of what we do. I'm not too modest to think that our excellent orchestra and the time and effort we expend on planning and commissioning new music may have something to do with that, but I also realize it is the the tradition of attending a Boston Pops concert as part of the season's festivities that makes you return.

If this is your first Boston Pops concert, I'm going to bet it won't be your last.

This special souvenir book will give you a glimpse into several aspects of life at the Boston Pops during the holiday season. While the schedule is daunting, it cannot diminish the pleasure we receive in bringing you the opportunity to celebrate in a special way.

Happy holidays to all!

Warmly,

Keith Lockhart

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Boston Pops 2001 Fidelity Investments

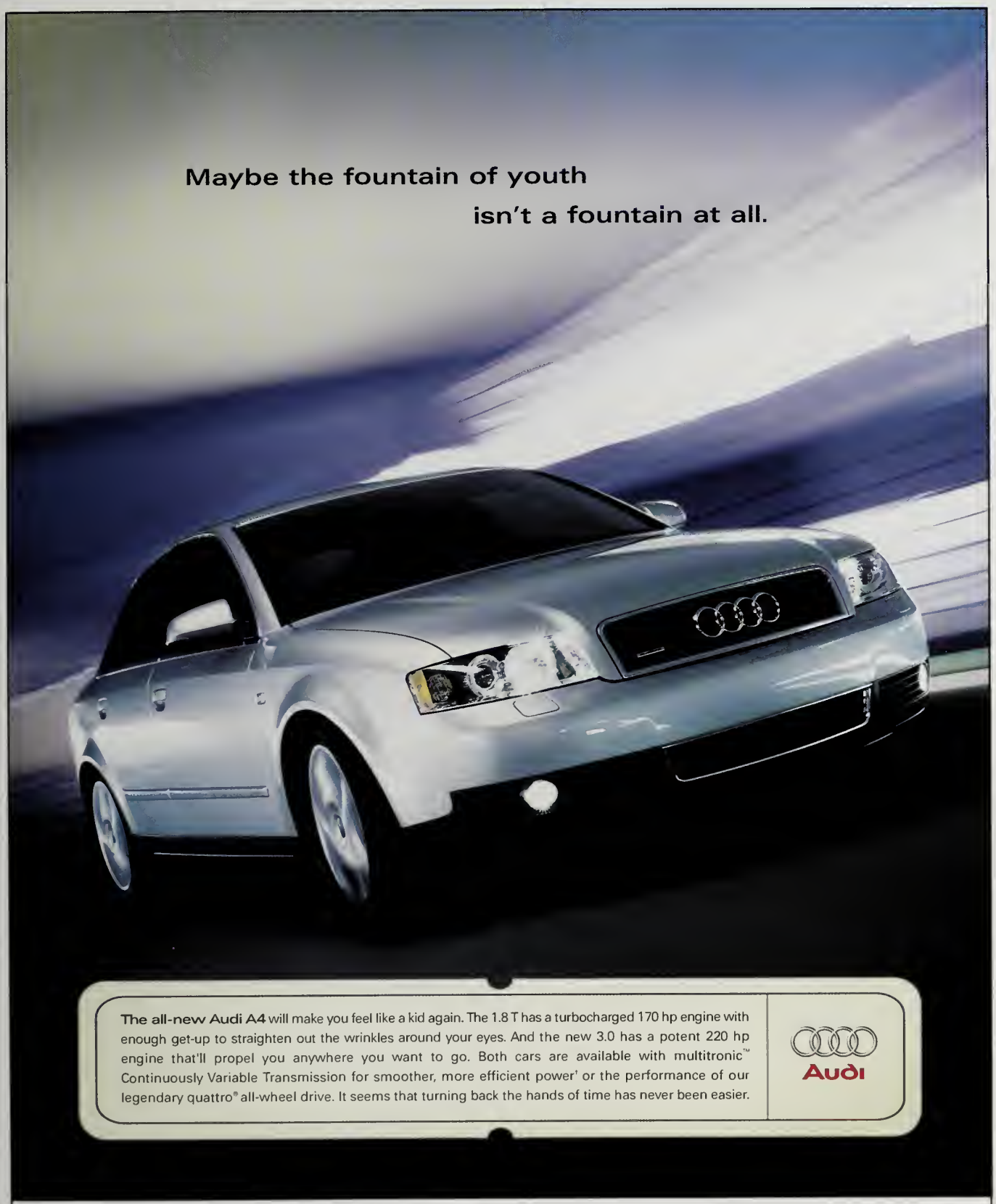
Family Holiday Tour

Keith Lockhart, Conductor

Sunday, November 25	7:00 pm	America West Arena, Phoenix, AZ
Monday, November 26	8:00 pm	McCallum Theater, Palm Desert, CA
Tuesday, November 27	8:00 pm	Cerritos Center for the Performing Arts, Cerritos, CA
Wednesday November 28	7:30 pm	Arco Arena, Sacramento, CA
Friday, November 30	8:00 pm	Boise Pavilion, Boise State Univ., ID
Saturday, December 1	7:00 pm	Pepsi Center, Denver, CO
Monday, December 3	7:30 pm	Rosemont Theatre, Rosemont, IL
Tuesday, December 4	8:00 pm	Bryce Jordan Center, Penn State, State College, PA
Wednesday, December 5	8:00 pm	Pepsi Arena, Albany, NY

BOSTON POPS 2001 NEW ENGLAND HOLIDAY CONCERTS, Keith Lockhart, Conductor

Friday, December 7	8:00 pm	Springfield Civic Center, Springfield, MA
Saturday, December 8	2:00 & 8:00 pm	Whittemore Center, Univ. of NH, Durham
Sunday, December 9	1:30 pm	Worcester Centrum, Worcester, MA
Tuesday, December 11	7:30 pm	Dunkin' Donuts Center, Providence, RI
Sunday, December 16	1:00 pm	Sovereign Bank Arena, Trenton, NJ
Sunday, December 16	7:30 pm	New Jersey Performing Arts Ctr., Newark, NJ
Saturday, December 22	8:00 pm	Cumberland Co. Civic Center, Portland, ME



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BOSTON POPS

Holiday Symphony Hall
Concert Schedule

Wednesday	December 12	7:30 pm	Keith Lockhart, Conductor
Thursday	December 13	3:00 pm	Keith Lockhart, Conductor
Thursday	December 13	7:30 pm	Keith Lockhart, Conductor
Friday	December 14	3:00 pm	Keith Lockhart, Conductor
Friday	December 14	7:30 pm	Keith Lockhart, Conductor
Saturday	December 15	11:00 am	James Orent, Conductor
Saturday	December 15	3:00 pm	Keith Lockhart, Conductor
Saturday	December 15	7:30 pm	Keith Lockhart, Conductor
			Harry Ellis Dickson, Conductor
Sunday	December 16	3:00 pm	Bruce Hangen, Conductor
Sunday	December 16	7:30 pm	Bruce Hangen, Conductor
Monday	December 17	7:30 pm	Keith Lockhart, Conductor
Tuesday	December 18	3:00 pm	Keith Lockhart, Conductor
Tuesday	December 18	7:30 pm	Keith Lockhart, Conductor
Wednesday	December 19	8:00 pm	Keith Lockhart, Conductor
Thursday	December 20	3:00 pm	Keith Lockhart, Conductor
Thursday	December 20	7:30 pm	Keith Lockhart, Conductor
Friday	December 21	1:00 pm	Keith Lockhart, Conductor
Friday	December 21	8:00 pm	Keith Lockhart, Conductor
Saturday	December 22	11:00 am	Keith Lockhart, Conductor
Saturday	December 22	3:00 pm	Bruce Hangen, Conductor
Saturday	December 22	7:30 pm	Bruce Hangen, Conductor
Saturday	December 22	3:00 pm	Bruce Hangen, Conductor
Saturday	December 22	7:30 pm	Bruce Hangen, Conductor
Saturday	December 22	12:00 pm	Bruce Hangen, Conductor
			Harry Ellis Dickson, Conductor
Wednesday	December 26	3:00 pm	Bruce Hangen, Conductor
Wednesday	December 26	7:30 pm	Bruce Hangen, Conductor
Thursday	December 27	3:00 pm	Bruce Hangen, Conductor
Thursday	December 27	7:30 pm	Bruce Hangen, Conductor
Friday	December 28	3:00 pm	Bruce Hangen, Conductor
Friday	December 28	7:30 pm	Bruce Hangen, Conductor
Saturday	December 29	3:00 pm	Bruce Hangen, Conductor
Saturday	December 29	7:30 pm	Keith Lockhart, Conductor
Sunday	December 30	3:00 pm	Keith Lockhart, Conductor
Sunday	December 30	7:30 pm	Keith Lockhart, Conductor
Monday	December 31	10:15 pm	Keith Lockhart, Conductor

All dates, times and conductors subject to change.

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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor* • JOHN WILLIAMS, *Laureate Conductor*
KEITH LOCKHART conducting

The 2001 Fidelity Investments Boston Pops Holiday Tour

with
Gloriæ Dei Cantores, Elizabeth Patterson, Director
The University Singers, California State University, Fullerton
John Alexander, Music Director and Conductor

Hark! The Herald Angels Sing — Mendelssohn-Bass

Excerpts from Amahl and the Night Visitors — Menotti
Introduction—Shepherds' Chorus—Shepherds' Dance

Christmas Spirituals — arr. Floyd
My Lord, What a Morning—Rise Up, Shepherd—Glory Hallelujah
RENESE KING, vocalist

Carol of the Drum — Davis-Wright/Miller

What Child Is This? — trad.-Dragon

A Christmas Scherzo — arr. Sebesky

Do You Hear What I Hear? — Regney/Shayne-Mathes
MS. KING

— INTERMISSION —

Happy Holidays — arr. Mishkin

Deck the Halls — arr. Rutter
THE UNIVERSITY SINGERS
Jesse Knowles conducting

Frosty All the Way — arr. Sebesky

How the Grinch Stole Christmas — Hague/Geisel-Troob
PAUL O'BRIEN, narrator

'Twas the Night Before Christmas — arr. Simeone
(Text by Clement C. Moore)

Christmas Is For Children Sing-Along — arr. Troob
Jingle Bells—Rudolph the Red-Nosed Reindeer—The Chipmunk Song—
A Holly Jolly Christmas—Deck the Halls—Frosty the Snowman—
We Wish You a Merry Christmas

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BOSTON POPS HOLIDAY PROGRAM at SYMPHONY HALL

KEITH LOCKHART, *Conductor* • JOHN WILLIAMS, *Laureate Conductor*

KEITH LOCKHART, HARRY ELLIS DICKSON, BRUCE HANGEN, and JAMES ORENT conducting
with
SHARON BAKER, MARA BONDE, JEAN DANTON, and CAROLE HABER, sopranos
THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
December 12–30, 2001

Hark! The Herald Angels Sing	Mendelssohn-Bass
Hallelujah Chorus, from Messiah	Handel-Mozart
Trois Pour Noël Il est né—Fum, Fum, Fum—Quittez Pasteurs	arr. Sebesky
O Holy Night	Adam-Courage
The Adoration of the Magi, from Three Botticelli Pictures	Respighi
Carol of the Bells	Wilhousky-Courage
A Christmas Scherzo	arr. Sebesky
Songs from the Hill Folk I Wonder As I Wander—The Seven Joys of Mary—Jesus, Jesus, Rest Your Head—Kentucky Wassail—Go Tell It On the Mountain	arr. Hollenbeck

— INTERMISSION —

We Need a Little Christmas	Herman-Troob
Christmas Waltzes The Christmas Waltz—Silver Bells—My Favorite Things—It's the Most Wonderful Time of the Year	arr. Morley
Gesù Bambino	Yon-Morley

Christmas Is For Children

Mary's Little Boy Child	Hairston-Hollenbeck
Frosty All the Way	arr. Sebesky
Somewhere in My Memory, from *Home Alone*	Williams/Bricusse
Yes, Virginia, There Is a Santa Claus	Kane-Karem
Christmas Is For Children Sing-Along Jingle Bells—Rudolph the Red-Nosed Reindeer—The Chipmunk Song—A Holly Jolly Christmas—Deck the Halls—Frosty the Snowman—We Wish You a Merry Christmas	arr. Troob

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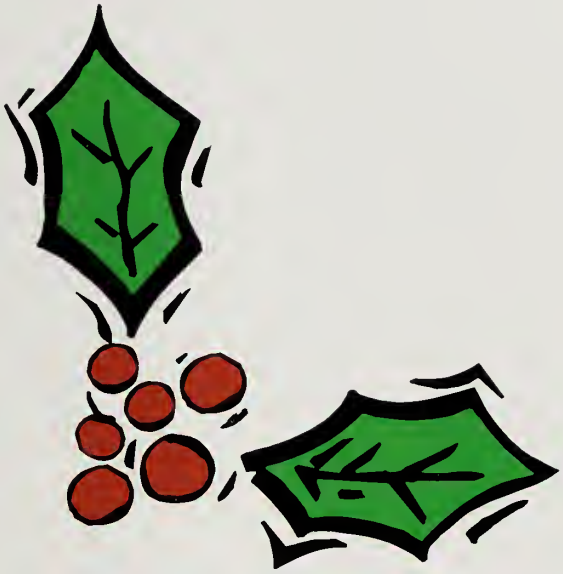

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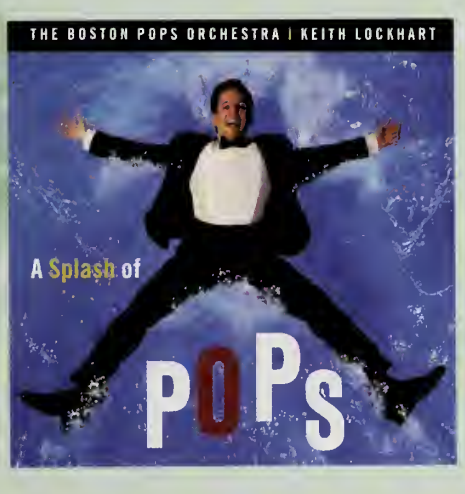

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Keith

PHOTOS: MICHAEL LUTCH

Lockhart

In February 1995, Keith Lockhart was named 20th conductor of the Boston Pops Orchestra. Entering his eighth season, Keith has conducted more than 500 concerts; made 44 television shows; appeared twice with the Boston Pops Orchestra at Carnegie Hall, most recently in April 2000; and led 14 national tours with the Boston Pops Esplanade Orchestra, as well as two overseas tours to Japan and Korea. Since 1996, Keith Lockhart and the Boston Pops Orchestra have released multiple albums under an exclusive contract with RCA Victor. Their most recent recording, *The Latin Album*, released in September 2000, was nominated for a Latin Grammy Award. Keith's first five RCA Victor albums with the Boston Pops Orchestra—*Runnin' Wild, the Boston Pops Play Glenn Miller, American Visions,* the Grammy-nominated *The Celtic Album, Holiday Pops*, and *A Splash of Pops*—all received critical and popular acclaim. A compilation album entitled *Encore!* features tracks from those recordings. The orchestra's next CD, *A Richard Rodgers Celebration*, is scheduled for release in April 2002, in conjunction with the worldwide celebration of that composer's birth.

Born in Poughkeepsie, New York, in 1959, Keith holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a conducting fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as assistant conductor of the Cincinnati Symphony Orchestra, later serving as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming music director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. Beginning his fourth year as music director of the Utah Symphony in Salt Lake City, Keith succeeded Maurice Abravanel and Joseph Silverstein in that post. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Keith has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. In 1997, he led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera. In addition to his ongoing work with the Utah Symphony, recent activities include debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic, and re-engagements with the Vancouver Symphony, the Montreal Symphony, and the Colorado Symphony. Keith holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory, Northeastern University, and his alma mater, Furman University.

Richard Whitney

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Bruce Hangen

PHOTO: SUSAN WILSON

Known for his dynamic musicianship and versatility, Bruce Hangen is on the leading edge of defining the qualities required by musicians and their institutions in a new century. Thoroughly American in his education and training, and highly experienced in both symphonic and popular literature, Bruce is currently principal conductor and artistic director of the Indian Hill Symphony at Indian Hill Arts, the Littleton, Massachusetts-based regional center for music education and performance, now celebrating its 25th season. He is also artistic/general director of the Portland Opera Repertory Theatre in Maine, a company he founded in 1995. Nationally recognized as a guest conductor, Bruce Hangen has been a frequent guest conductor of the Boston Pops and Boston Pops Esplanade orchestras, appearing at Symphony Hall, at the Esplanade and other outdoor venues, at private concerts, and on tour. Bruce has also appeared with the New York Philharmonic, Dallas Symphony, Minnesota Orchestra, Atlanta Symphony, Houston Symphony, Baltimore Symphony Orchestra, Utah Symphony, Kansas City Symphony, and the National Arts Centre Orchestra of Ottawa, Ontario. Formerly conductor laureate of the Omaha Symphony (1995-96), Bruce served as that orchestra's music director and conductor from 1984 to 1992 and artistic director from 1992 to 1995. During those years, the Omaha Symphony received national recognition for its varied program offerings and prominent artistic collaborations, establishing a "sister orchestra" partnership with the Philharmonic Orchestra of Shizuoka, Japan, Omaha's sister city. In 1992, Bruce led the Omaha Symphony in its 500th-anniversary commemoration of Columbus' voyage with a celebration of Nebraska's native Omaha Indian nation. The orchestra's world premiere performance of *Ceremonial Images*, which featured the Omaha Indian Helushka drummers, received national coverage on CBS's *Sunday Morning* with Charles Kuralt.

Previously, Bruce served as music director and conductor of the Portland (Maine) Symphony (1976-86); music director of Denver's Arapahoe Chamber Orchestra (1975-79); associate conductor of the Denver Symphony (1973-79); and assistant conductor of the Colorado Philharmonic, now National Repertory Orchestra (1966-72); and associate conductor of the Utah Symphony (1997-99). Bruce maintains a strong commitment to education in the arts, demonstrated by his development of the Indian Hill Symphony's innovative Family Concert Series and recent guest conducting appearances with the orchestras of Oberlin Conservatory, Hartt School of Music, and Yale University, as well as youth orchestras and festivals across the country. At the Portland Opera Repertory Theatre, his Young Artist Apprenticeship program exposes aspiring performers to opera production and institutional leadership. Bruce was awarded an honorary Doctor of Fine Arts degree from the University of New England in 1981, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. A graduate of the Eastman School of Music, he was a conducting fellow for two summers at the Tanglewood Music Center, where he won the prize for Outstanding Conducting Fellow in 1973.

Harry Ellis

BACKGROUND PHOTO: MICHAEL LUTCH

Dickson

Harry Ellis Dickson is associate conductor laureate of the Boston Pops, founder and conductor laureate of the Boston Symphony Orchestra Youth Concerts, and music director laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

In recent seasons, Harry has conducted Holiday Pops concerts, Esplanade concerts, and a Boston Classical Orchestra gala concert celebrating his 92nd birthday and featuring special guest Mike Wallace of *60 Minutes*. As a guest conductor, he has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a Boston Classical Orchestra concert with Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp; a concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Harry conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England.

The distinguished recipient of numerous awards, Harry is a chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991, the City of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated Harry Ellis Dickson Park near Symphony Hall. He holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Harry has built bridges between the stage of Symphony Hall and the wider world.

Renese E. King

Though the term "gospel music" can incorporate many genres, it does not completely characterize the musical style in which Renese King's gifts and influences abound. An alumna of Boston's Berklee College of Music, Renese is a vocalist, pianist, choral director, arranger, and percussionist. She has toured internationally with choral and orchestral ensembles, and has performed throughout the East Coast and abroad as a piano and vocal soloist since the age of six, two years after she began formal piano study in her native South Lancaster, Massachusetts. She spent three years as a percussionist with the Thayer Symphony Orchestra and four years with the New England Youth Ensemble as timpanist on both United States and European tours, culminating in two performances at Carnegie Hall. Renese was featured vocalist in the Thayer Symphony Orchestra's 1999 premiere *Evening of Gospel* concert, for which she arranged and orchestrated the entire gospel section of the performance. Most recently, she appeared with Keith Lockhart and the Boston Pops Esplanade Orchestra in the nationally televised July Fourth celebration, *Pops Goes the Fourth.* She was featured in the 2000 Holiday Pops series, and appeared as a soloist in the 2000 and 2001 *Gospel Night at Pops* concerts at Symphony Hall. In addition to her full-time position at Berklee College of Music, Renese is associate director of music at the historic Union United Methodist Church in Boston's South End; director of music for PRAISE gospel ensemble (due to release its first CD, entitled *Joy Divine*, in 2002); and minister of music for the Roxbury Seventh Day Adventist Mission. In August 2001, she toured South Africa as a featured vocalist and accompanist with the Sharing a New Song Chorus of Sudbury, Massachusetts, and she frequently appears as a guest conductor and musician with the Boston Community Choir and other area groups. In all of her musical endeavors, Renese continues to focus on conveying the unifying and uplifting message at the heart of gospel music.

PHOTO: LIZ LINDER

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Paul O'Brien

Paul O'Brien has appeared on Broadway in *Twelfth Night* with Helen Hunt and off-Broadway in *Death Defying Acts, Three Birds Alighting on a Field*, and *Widow's Blind Date*. Regionally he has appeared in *Playboy of the Western World* and *School for Scandal* at the Guthrie Theater, in *Whereabouts Unknown* at Actor's Theater of Louisville, in *A Touch of the Poet* at Long Wharf, and in *Chemistry of Change* with Trinity Repertory. Paul was born and raised in Boston, where he appeared at the Huntington Theater, Lyric Stage, and Boston Shakespeare Company, in *Shear Madness*, and extensively at Israel Horovitz's Gloucester Stage Company. Paul currently resides in Los Angeles, where he has had guest-starring roles on *The Practice, Providence, ER, Star Trek: Voyager, Law and Order,* and *Angel*. In addition, he has been featured in the films *Devil's Own, What's The Worst That Could Happen?*, and *Hip! Edgy! Quirky!* Also in Los Angeles, Paul has appeared in *The Cripple of Inishmaan* at the Geffen Playhouse and in *Lonesome West* with South Coast Repertory; he stood by for Alan Alda in *Art* at the Dolittle/Ahmanson Theater. Also a playwright, Paul won a Massachusetts Council on the Arts fellowship for his full length drama, *The Agoraphobic*.

PHOTO: DAVID SOBEL

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Will LeBow

An actor at the American Repertory Theatre in Cambridge, Will LeBow appeared at Symphony Hall during the 1980s in the Boston Symphony Youth Concerts' productions of *Le Bourgeois Gentilhomme, Don Quixote,* and *Sutter's Gold* and returned in July 1999 to narrate "Casey at the Bat." In December 1999 he was the narrator for the Boston Pops' new arrangement of "How the Grinch Stole Christmas." Will has appeared in more than 30 ART productions, in such roles as Hjalmar in *The Wild Duck*; Schlemiel in *Schlemiel the First*; the father in *Six Characters in Search of an Author*; Argan in *The Imaginary Invalid;* Sagot in *Picasso at the Lapin Agile;* and as Shylock in *The Merchant of Venice* directed by Andrei Serban. A voice-over veteran, he can be heard in wide diversity of roles, from narration on WGBH's *People Century* to his television commercial as the "Fageeta Guy" for Chili's restaurants. Also, Will appeared in a recurring role on television as Stanley, the good doctor's best pal on Comedy Central's animated series *Dr. Katz: Professional Therapist.*

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Sharon Baker

Voted Boston's "Musician of the Year, 1998" by the *Boston Globe*, soprano Sharon Baker is internationally recognized for her purity of tone and engaging stage presence in opera, oratorio, and recital. Recently, Sharon performed *Messiah* with the San Antonio Symphony, Pergolesi's *Stabat Mater* in collaboration with Peter Martins and the New York City Ballet, Mozart's *Exultate Jubilate* as part of the University of New Hampshire Celebrity Series, and with Boston Baroque for its Millennium New Year's Eve and Day concerts. Highlights from previous seasons include the United States premiere and recording of the newly discovered operas, *Der Stein der Weisen* and *Der Wohltatige Derwisch* with Boston Baroque, the modern-day premiere of C.P.E. Bach's cantata *Dank-Hymne der Freundschaft* with the Handel & Haydn Society, performances of Handel's *Triumph of Time and Truth* on tour in Germany and Italy, and Handel's *Orlando* presented at the Getty Museum in Los Angeles. Sharon has also appeared with the National Arts Center Orchestra of Ottawa, Boston Musica Viva, the Dallas Bach Society, the St. Paul Chamber Orchestra, the National Symphony Orchestra, and the Mostly Mozart Festival at Lincoln Center, among others. She is a favorite soloist with many of Boston's outstanding period orchestras including the Handel & Haydn Society, the Boston Cecilia Society (as part of its annual Handel Oratorio Series), and Boston Baroque. In recital, Sharon is a favorite in the greater Boston area and has initiated a series, The Art of the Song, at the University of New Hampshire, where she teaches. She is a frequent collaborator with Robert Kapilow in his national lecture/recital series,What Makes It Great?, presenting different song settings of Goethe's "Kennst Du Das Land?" An advocate for newly composed American opera, Sharon has performed in many premieres, including Philip Glass's *The Fall of the House of Usher* and Robert Aldridge's *Elmer Gantry*. She has performed on numerous recordings with Boston Baroque, including Handel's *L'Allegro*, Haydn's *Lord Nelson* Mass, Purcell's *Dido and Aeneas, Lost Music of Early America, Der Stein Der Weisen*, and a soon-to-be-released recording of Mozart's *Impresario* (Telarc). She is also featured on a recent recording of Handel's *Triumph of Time and Truth* with Aston Magna.

PHOTO: JULIAN BULLITT

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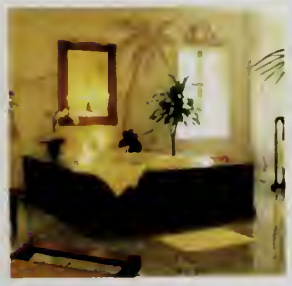

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Mara Bonde

A delightful soprano with extensive operatic and "pops" experience, Mara Bonde made her Boston Pops debut in May 1999 under the direction of Keith Lockhart in "Brush Up Your Shakespeare," which was nationally broadcast on PBS's *Evening at Pops*. Critically acclaimed for sweetness of tone and electric stage presence in operatic roles, Mara has performed in diverse venues throughout the United States and recently traveled to Brussels, Belgium, with Boston Musical Theater for a NATO 50th birthday tribute. Her operatic roles include Frasquita in *Carmen*; Clorinda in *Cinderella*; the title role in *Starbird*; Despina in *Così fan tutte*; Zerlina in *Don Giovanni*; Berta in *The Barber of Seville*; and Adina in *The Elixir of Love* with such companies as The Opera Company of North Carolina, Utah Opera, National Opera Company (Raleigh), Lake George Opera Festival and Longwood Opera (Boston). She has also worked with such prominent conductors as Daniel Beckwith, Bernard Labadie, Martin Pearlman, and the late Robert Shaw; she appears as soloist on that conductor's Telarc recording *Appear and Inspire*. Later this season, Mara will appear as Mrs. Nordstrom in *A Little Night Music* with Utah Opera.

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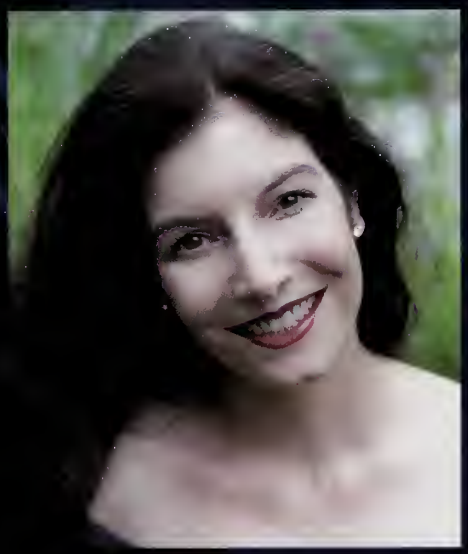
Jean Danton

Soprano Jean Danton has appeared throughout the United States in opera, oratorio, and recitals, performing repertoire from baroque to contemporary. She has performed with the Handel and Haydn Society under Christopher Hogwood and John Finney, Oregon Bach Festival conducted by Helmuth Rilling, Boston Baroque with Martin Pearlman, and the Boston Pops Esplanade Orchestra led by Bruce Hangen. Her many festival appearances include engagements at the Carmel Bach Festival, Florida's Winter Park Bach Festival, Colorado's Breckenridge Music Festival, New York Bach Aria Festival, Bar Harbor Music Festival, Great Waters Music Festival, and the Boston Early Music Festival. Jean made her Carnegie Hall debut performing Handel's *Messiah* with the Masterwork Chorus and her Lincoln Center debut at Avery Fisher Hall with the National Chorale. She has also appeared with the Nashua Symphony Orchestra, Boston Civic Orchestra, Indian Hill Symphony, Worcester Symphony Orchestra, and the North Carolina Symphony under Gerhardt Zimmermann. Her operatic performances include roles in *Le nozze di Figaro* with Boston Baroque, Monteverdi's *Orfeo* with Andrew Parrott at the Boston Early Music Festival, and *Gianni Schicchi* with the Greater Buffalo Opera Company. Her stage roles include Polly in Kurt Weill's *Threepenny Opera* under Craig Smith at the American Repertory Theatre, Belinda in Purcell's *Dido and Æneas*, Miss Silverpeal in Mozart's *The Impresario*, Polly in John Gay's *The Beggar's Opera*, and Quiteria in the U.S. premiere of Telemann's *Don Quixote* with the Boston Classical Orchestra under Harry Ellis Dickson. Jean enjoys an active career as a recitalist, having performed New York solo recitals for the Trinity Church Concert Series and the Twentieth Century Music Series at the New York Public Library for the Performing Arts at Lincoln Center, Rockport Chamber Music Festival, Yale Center for British Art, and the Martha's Vineyard Chamber Music Festival. She has also appeared with the Providence Singers under Julian Wachner, Heritage Chorale, Cantata Singers, and the Rhode Island Civic Chorale. As a strong promoter of American music she has premiered works by composers Sharon Davis, Thomas Stumpf, and William Moylan, and recently sang the New York premiere of John Knowles Paine's *Mass in D* with Murray Forbes Somerville and the Harvard University Choir. Jean has recorded several compact discs for Albany Records including *Songs of Innocence, American Dreamer*, and *Origins*. Her next release is a collaborative recording with fortepianist Igor Kipnis featuring Haydn canzonettas, cantatas, and folk songs, to be released on Newport Classic Ltd. She can also be heard in the PBS documentaries *The Nobel Legacy, Apollo 13-To the Edge and Back, and American Experiences: Stephen Foster*, and in Lifetime's *Mary Magdalen*.



Carole Haber

Since beginning her professional career in 1987 in Boston, soprano Carole Haber has been an active performer in opera, oratorio, and recitals in Boston and throughout the United States, having appeared with notable conductors Roger Norrington, Robert Shaw, Craig Smith, Sarah Caldwell, and Christopher Hogwood, among others. Carole made her operatic debut as the Queen of the Night in Mozart's *The Magic Flute*, garnering laudatory reviews in the *New York Times, Washington Post, Opera News, Hi Fidelity*, and *Boston Globe*. Also active in championing new works, she recently premiered Daniel Pinkham's *White Raven* and Robert Kyr's *Passion*. She has recorded for the EMI and New Albion labels. A winner of the Washington International Voice Competition and the Eleanor Steber Foundation Award, Carole also has twice been a finalist in the Metropolitan Opera Auditions in Boston. This year she will be performing in Colorado, Virginia, New York, and Boston. She is currently on the voice faculty at the New England Conservatory of Music in Boston.

Tanglewood Festival Chorus

John Oliver, Conductor

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. This past summer, in addition to their performances with the Boston Symphony Orchestra, members of the chorus performed *Beethoven's Ninth Symphony* with Zubin Mehta and the Israel Philharmonic both at Tanglewood and at the Mann Music Center in Philadelphia, and sang music of Stravinsky and Ravel with Bernard Haitink and the Boston Symphony during the orchestra's tour of European music festivals. Also during that tour — the TFC's first in Europe — the chorus performed an *a cappella* concert in the Dom Cathedral in Lübeck, Germany. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's *Ninth Symphony* to close the opening ceremonies of the 1998 Winter Olympics. In December 1994 the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan, the chorus's first performance overseas. Co-sponsored by the Tanglewood Music Center and Boston University, originally formed for performances at the Boston Symphony Orchestra's summer home, and made up of members who donate their services, the Tanglewood Festival Chorus is the official chorus of the Boston Symphony Orchestra, performing in Boston, New York, and at Tanglewood. The group has also collaborated with Seiji Ozawa and the BSO on numerous recordings and can also be heard on the RCA Victor discs *A Splash of Pops* and *Holiday Pops* with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums — *Joy to the World* on Sony Classical, and *We Wish You a Merry Christmas* on Philips —with John Williams and the Boston Pops Orchestra.

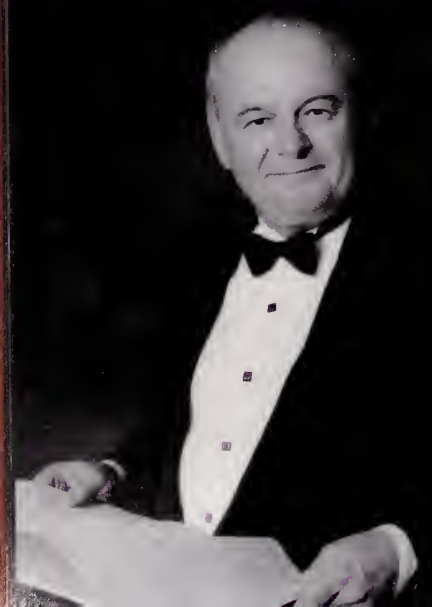


PHOTO: BETSY BASSETT

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. He founded the John Oliver Chorale in 1977. John has conducted the Boston Symphony Orchestra at Tanglewood and has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute. This season he will conduct the Carnegie Hall Choral Workshop in preparation for André Previn's January 2002 Carnegie Hall performance of Brahms's *Ein deutsches Requiem.*

The University Singers, California State University, Fullerton

John Alexander, Music Director and Conductor

The University Singers have a distinguished reputation as one of the finest collegiate vocal ensembles in the United States. The Singers have performed for numerous national choral conventions including the American Choral Director's Association, the Music Teachers National Association, and the Music Educators National Conference. They have toured throughout the world and in 1987 represented the United States at the first symposium of the International Federation for Choral Music in Vienna. The Singers have also made appearances with many professional orchestras, including the Los Angeles Philharmonic

PHOTO: STEVE J. SHERMAN

Orchestra under the direction of Zubin Mehta and Carlo Maria Giulini, the Pacific Symphony under the direction of Carl St. Clair, the Long Beach Symphony under the direction of Joann Falletta, and the Hollywood Bowl Orchestra under the direction of John Mauceri. They have also worked with Howard Swan during his tenure at CSUF, and are now led by John Alexander, who took over the program in 1994. This is the Singers' third consecutive year of touring with the Boston Pops Esplanade Orchestra under the direction of Keith Lockhart.

John Alexander brings an extensive conducting background to the University Singers program of California State University, Fullerton, having served 28 years as artistic director and conductor of one of America's major professional choirs, the Pacific Chorale of Southern California. He has appeared as guest conductor for orchestras around the world, and has also prepared choral performances for many orchestral conductors. As professor of music and director of Choral Studies at California State University, Fullerton, he conducts the University Singers and oversees the graduate program for choral conducting. In June 2001, John was named president of Chorus America, the national service organization for choral organizations in America.

Gloriæ Dei Cantores

Elizabeth Patterson, Director

Gloriæ Dei Cantores, has toured 23 countries in Europe, Asia, and North America; sings in 18 languages; and has received extensive critical acclaim for its performances of sacred choral music of all styles from the 10th through 20th centuries. It is one of the few choirs praised for its rendition of Gregorian chant. This is Gloriæ Dei Cantores' sixth holiday tour with the Boston Pops Esplanade Orchestra. Highlights of the choir's performance experience include a performance with Grammy award-winning fiddler Mark O'Connor (featuring the world premiere of one of his new works); the 900th anniversary celebration of Saint Mark's Basilica, Venice; the Rockefeller Center tree lighting ceremony in New York City; the soundtrack of *Lorenzo's Oil*; performances in the Great Hall of the Conservatory, Tchaikovsky Hall, and the Hall of Columns in Moscow, Kapella Hall in St. Petersburg, St. John's Smith Square in London, and many others. Gloriæ Dei Cantores, which performs annually at New England Conservatory's Jordan Hall and at the Church of the Transfiguration on Cape Cod, is part of Gloriæ Dei Artes, a foundation dedicated to the pursuit of excellence in the performing arts and to the inspiration and education of others. Under the artistic direction of Elizabeth Patterson since 1988, Gloriæ Dei Cantores has achieved musical expertise and international renown. An experienced music educator, Elizabeth has also gained recognition for her extensive contributions in the area of Gregorian chant, through performances of chant with Gloriæ Dei Cantores, and by creation of a book on the subject, *The Sound Eternal.* Gloriæ Dei Cantores has produced more than 30 recordings, which are available from Paraclete Press (telephone 1-800-451-5006; e-mail: order@paraclete-press.com).

PHOTO: STEVE J. SHERMAN

Gloriæ Dei Cantores

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BACKGROUND PHOTO: STEVE J. SHERMAN

Holiday Songs

JINGLE BELLS

Jingle bells, jingle bells,
Jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh-eigh!
Jingle bells, jingle bells,
Jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh!

Dashing through the snow
In a one horse open sleigh,
O'er the fields we go
Laughing all the way (ha, ha, ha)!
Bells on bobtail ring,
Making spirits bright.
What fun it is to ride and sing
A sleighing song tonight!

Jingle bells, jingle bells,
Jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh-eigh!
Jingle bells, jingle bells,
Jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh!

RUDOLPH THE RED-NOSED REINDEER

Johnny Marks

Rudolph the red-nosed reindeer
Had a very shiny nose,
And if you ever saw it
You would even say it glows.

All of the other reindeer
Used to laugh and call him names.
They never let poor Rudolph
Join in any reindeer games.

Then one foggy Christmas Eve
Santa came to say,
"Rudolph with your nose so bright,
Won't you guide my sleigh tonight?"

Then how the reindeer loved him
As they shouted out with glee,
"Rudolph the red-nosed reindeer
You'll go down in history!"

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THE CHIPMUNK SONG

Ross Bagdasarian, Sr.

Christmas, Christmas time is near,
Time for joy and time for cheer.
We've been good but we can't last,
Hurry Christmas, hurry fast!

Want a plane that loops the loop,
Me, I want a hula hoop!
We can hardly stand the wait,
Please Christmas, don't be late!
We can hardly stand the wait,
Please Christmas, don't be late!

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Holiday Songs

HOLLY JOLLY CHRISTMAS

Johnny Marks

Have a holly jolly Christmas,
It's the best time of the year.
I don't know if there'll be snow,
But have a cup of cheer!

Have a holly jolly Christmas,
And when you walk down the street,
Say hello to friends you know
And everyone you meet.

Oh ho, the mistletoe,
Hung where you can see.
Somebody waits for you,
Kiss her once for me!

Have a holly jolly Christmas,
And in case you didn't hear:
Oh, by golly have a holly jolly
Christmas this year!

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DECK THE HALLS

Deck the halls with boughs of holly,
Fa la la la la, la la la la.
'Tis the season to be jolly,
Fa la la la la, la la la la.
Don we now our gay apparel,
Fa la la, la la la, la la la,
Troll the ancient yuletide carol,
Fa la la la la, la la la la.

See the blazing yule before us,
Fa la la la la, la la la la
Strike the harp and join the chorus,
Fa la la la la, la la la la.
Follow me in merry measure,
Fa la la, la la la, la la la,
While I tell of yuletide treasure,
Fa la la la la, la la la la.

FROSTY THE SNOWMAN

Steve Nelson and Jack Rollins

Frosty the snowman
Was a jolly, happy soul,
With a corncob pipe and a button nose
And two eyes made out of coal.

Frosty the snowman
Is a fairy tale, they say
He was made of snow, but the
children know
How he came to life one day.

There must have been some magic
In that old silk hat they found,
For when they placed it on his head
He began to dance around!

Oh, Frosty the snowman
Was alive as he could be,
And the children say he could laugh
and play
Just the same as you and me.

Thumpety thump thump,
Thumpety thump thump,
Look at Frosty go!

Thumpety thump thump,
Thumpety thump thump,
Over the hills of snow!

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Holiday Songs

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We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas,
And a happy new year!

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas,
And a happy new year!

Glad tidings we bring
To you and your kin,
Glad tidings for Christmas
And a happy new year!

Now bring us some figgy pudding,
Now bring us some figgy pudding,
Now bring us some figgy pudding,
And a cup of good cheer!

We won't go until we get some,
We won't go until we get some,
We won't go until we get some,
So bring some out here!

Glad tidings we bring
To you and your kin,
Glad tidings for Christmas
And a happy new year!

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas,
And a happy new year!

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas,
And a HAPPY NEW YEAR!

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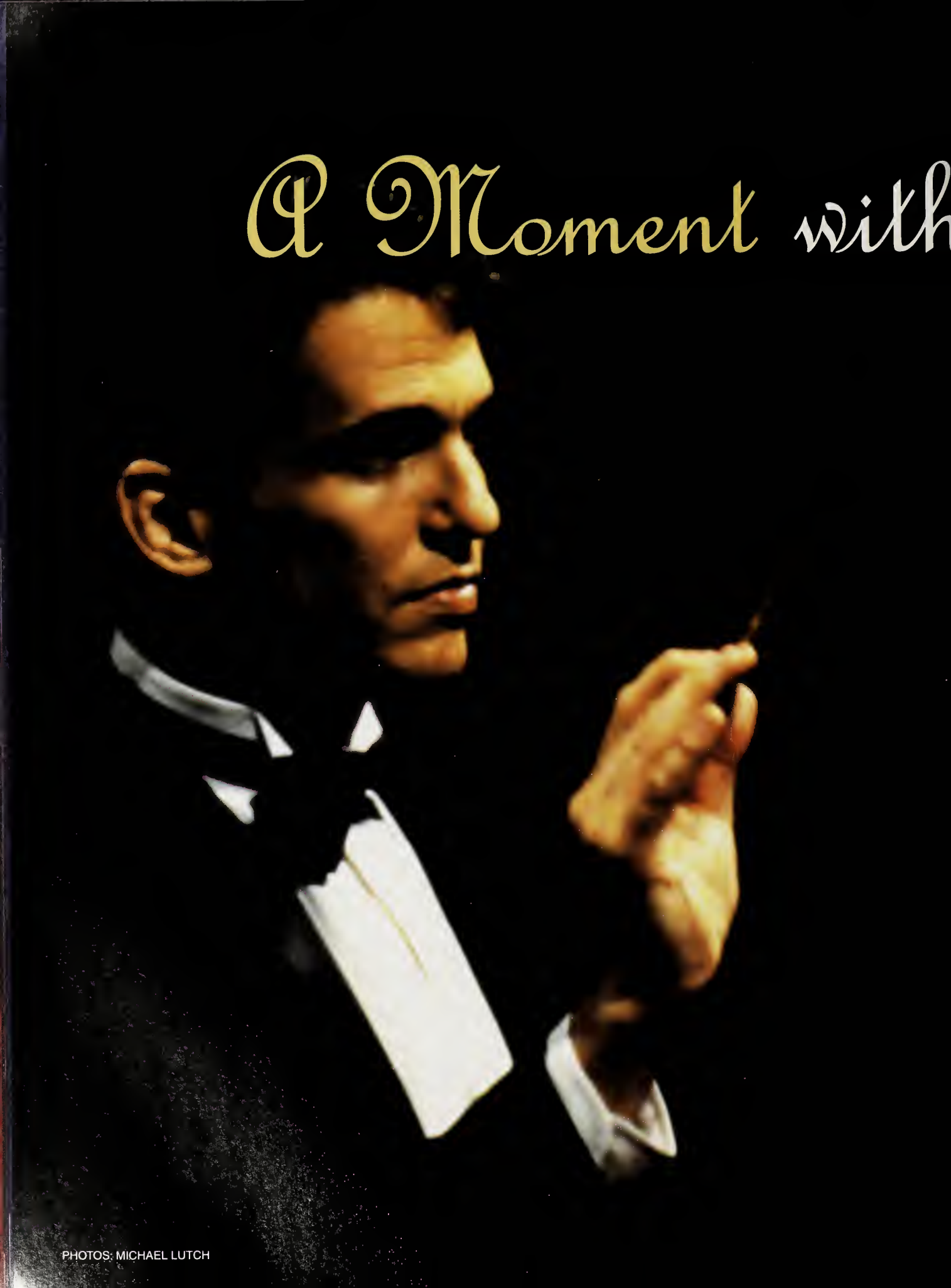

PHOTOS: MICHAEL LUTCH

the Maestro

Keith Lockhart

Now entering his seventh season as the conductor of the Boston Pops, Keith Lockhart recently took a few moments with Boston Pops Manager Tony Beadle to reflect on some aspects of touring and conducting.

TB: This is your seventh season conducting Holiday Pops concerts. Based on the fact that many of the same people attend these concerts every year, how do you keep them fresh?

KL: When I'm planning the programs, I have two goals in mind. When our fans come to a Holiday Pops concert, they're looking for that "touchstone" of familiarity, something they instantly recognize. This could be a familiar tune they grew up with, a choral selection that they sing in church, or something we've done in a previous season. For example, our visit from Santa is expected at all of our concerts by the audience, and somehow our concerts wouldn't be the same without a visit from that famous North Pole citizen. It is a Pops tradition from time immemorial.

The other goal, of course, is to bring something into the mix that is new. That new component could be fresh repertoire, new arrangements, new artists or whatever. This year we're doing "How the Grinch Stole Christmas" on tour with the original music from the '60s TV special. The trick is to blend these together into a coherent concert program.

TB: Seven years with an average of 50 concerts per holiday season. You're not experiencing a seven-year itch with the Pops yourself?

KL: I can't deny the newness of it all has dwindled somewhat, but not the excitement and thrill. There's still a lot I want to do.

TB: Many people ask why you create two different programs, one for the tour and one for Symphony Hall. Can you explain?

KL: We actually have three programs because on tour we use two different choruses. When we ask them to perform a piece of their own choosing, we sometimes change something else in the program to accommodate their choice. But the big differences are between the Symphony Hall show and our national tour show. I feel there's a distinct aesthetic difference between playing in Symphony Hall and a sports arena, which is where some of our tour concerts take place. We have to take into account the natural acoustics of Symphony Hall

A Moment with the Maestro

versus the more amplified environment of, say, America West Arena in Phoenix. We also get the chance to try out new pieces in the hall one year and then take them on tour the next. "The Grinch" is a perfect example of that. We performed that last season in Symphony Hall for our A&E holiday television show. Now it's included in our repertoire and we're taking it on tour this season.

TB: You're not one to be looking to have big name guest soloists on these concerts. Why not?

KL: I thought you said we couldn't afford it! (*laughter*) One look at any of our television shows and you'll see that we invite what I think is a fantastic mix of great American artists. That fact that they are there at all perhaps addresses some of the needs of television. But Pops itself should be the centerpiece and at this time of the year we make the holidays themselves the star. This is a family event and by keeping the orchestra front and center I never have to worry about who may or may not like the star on the stage.

TB: Touring can be rough. You have long days: concerts, interviews, meetings, events to attend. How do you pace yourself?

KL: I never learn. Every Pops tour I go on I take scores to study, books to read, even my Christmas card list. But after a few well-intentioned days I find myself barely finding the time to eat and sleep. Fending off exhaustion becomes the challenge.

TB: But I often see you after the concert in the hotel lounge relaxing with orchestra members.

KL: Well, no performer can end a concert at 10 p.m. and be asleep in bed at 10:30. I need that bit of wind-down time, just like the orchestra. By the way, I've seen you there, too.

TB: The Boston Symphony recently announced the appointment of James Levine as music director. What does that mean for the BSO and the Pops?

KL: I can't think of any other maestro who will bring such musical gifts and insight to this orchestra. And to think that he will be concurrently at the Met, well, talk about no time to slee Seriously, I think the fact that he is the first American-born music director here is great and I'm looking forward to getting to know him bette in the coming seasons.

TB: What do you think he makes of the Boston Pops?

KL: Jim knows the Boston Pops is a unique American phenomenon and sees the role of the Pops as one of outreach. We're doing that all the time, of course, but his vision takes it a step further, seeing Pops as subtly coaxing its audience members to check in on the Boston Symphony, too. I think that's a great role for the Pops, as long as we don't lose sight of the fact that Pops can stand on its own as a unique American art form.

TB: Will he be conducting the Boston Pops?

KL: I've already invited him. Let's see what happens.

TB: What will you be doing on Christmas day?

KL: That's easy. My wife and I will cook a turkey dinner and other than that I'll be in front of a fire most of the day at our coastal retreat in Maine. I'll head back to Boston in time to continue conducting on December 29 right through New Year's Eve.

PHOTOS: MICHAEL LUTCH

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"I want to be an artist of the world"

— Misha Lenn

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On the Cover

By David Rattigan

In the watercolor painting that adorns our cover, internationally acclaimed artist Misha Lenn creates a scene that is classically timeless. As we admire it, our eyes travel over the festive women in long dresses and men in black ties and on to the fluid orchestra, celebrants in front of a nighttime Boston skyline.

Some viewers might linger on his languid, expressive figures. Others might sense the influence of master impressionists and decorative artists on Misha's work, noting the details in his backgrounds or his choices in color and light. Still others might take in the entire piece, viscerally appreciating it for its feeling of fun and joy.

The artist knows our level of appreciation may shift according to our own tastes, knowledge, and experience. As with music, he says, "The more one knows, the deeper it goes."

Misha, an avid pianist, has long recognized the similarities between fine art and music. "Like art, music can express feelings," he says. "Music is not tangible; you can't touch it. Music gets inside you automatically. By hearing it, you create images in your head.

"I've played music all my life. It reflects myself, and reflects my art. The same feelings go through life from music to art."

Originally from St. Petersburg, Russia, Misha is a prolific Boston-based artist who has gained international acclaim for his work in a variety of media, particularly mixing pen and ink with watercolor. He frequently lends his talents to events that mix art with music and notes with pride that among his accomplishments is illustrating a CD cover for a collection of works by the great Duke Ellington.

g Pretty, Gorbachev
ation Collection

Other performance events he has contributed to include the Tanglewood Jazz Festival (2001), Boston Globe Jazz Street Premiere (1999), and the Dance Umbrella (1998).

"I'm drawn to music and everything connected with it," he says. "In my work, I try to create a visual impression that connects movement with life, as the best musicians can."

Misha's distinctive style reflects the influences of classic impressionists Toulouse-Loutrec, Renoir, and Degas, along with more decorative artists such as Gustav Klimt. He has a gift for capturing emotion and energy in his subject or scene.

"My work has emotion, which people like," he says. "I believe that as much as the artist gives to the canvas, the viewer gets back. Since I'm an optimist and put forward positive energy and emotion, people who look at the work get it back. I try to work on several levels. One can go deeper and deeper, like looking through the curtains."

Misha graduated with a Master of Fine Arts degree from the prestigious St. Petersburg State Academy of Art and Design. By age 27, he had achieved success and fame in Russia for his art direction of prestigious events such as beauty pageants, ballroom competitions, and musical festivals. His work was displayed in museums and in international exhibitions in Germany, Italy, and Finland. In 1990 he came to the United States, seeking to achieve more. Since then, Boston has been his second home. Misha has had numerous solo exhibitions, and his art can be found in private and museum collections in the United States, Russia, Canada, France, Germany, Monaco, Sweden, Spain, and Israel.

He has won awards for his work in a wide variety of media, particularly literary illustrations, graphic design and fine art. His prestigious list of clients includes the *New York Times Magazine, Time, Design Times,* DKNY, Sony, Calvin Klein, the Boston Ballet, Boston Public Library, Prudential, MIT, Harvard and Northeastern universities, Bloomingdale's, Filene's, *Women's Wear Daily, Adweek,* and more. His illustrations have appeared in Spanish, French, and Italian textbooks. His work is featured regularly as part of Rockport Publishers' annual *The Best of Watercolor.* His illustrations, logos, and paintings have been honored, published, and displayed in many other venues as well.

His interest in expanding to other media is evident in other projects. In 1996, he created a seven-panel mural based on the Old Testament for the Jewish Community Center in Newton. This year, he created a stained-glass frieze of Marathon Place, a luxury condominium on Boylston Street in Boston.

He is a frequent contributor to charitable causes. As this piece was being written, Misha was planning a trip to New York for a private exhibition to benefit the families of firefighters killed in the September 11 attack on the World Trade Center. He believes that with talent comes responsibility.

Around Town, London Collection

A Night at the Pops

"A friend of mine lives next door to a fire station in New York," Misha says. "Many of the firefighters were killed, and she's told me about seeing young, strong men crying. It really touches your heart. That story moved me to act. Everybody's trying to give time, money and effort to help. I want to be part of that. It's important."

His success as an artist has broadened his horizons since his childhood in Russia. He has had great opportunities, with critical and financial success and as a communicator through his work. He has reached an international audience and is a frequent interview subject for newspapers, magazines and television in the U.S. and Europe.

"I want to be an artist of the world," Misha says. "Art is international. Language belongs to each nation. Art and music belong to everyone."

Rhapsody in Blue, Boston Series

To learn more about Misha Lenn and to view or purchase his artwork, check out his Web site at www.mishalenn.com

La Fete de la Musique, New York Series

"A friend of mine lives next door to a fire station in New York," Misha says. "Many of the firefighters were killed, and she's told me about seeing young, strong men crying. It really touches your heart. That story moved me to act. Everybody's trying to give time, money and effort to help. I want to be part of that. It's important."

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A Brief History of the Boston Pops

The price of the beer, the Boston Transcript complained, was too high—10 cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class ...." So on Saturday evening, July 11, 1885 a large and fashionable crowd showed up at the old Boston Music Hall for the first Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Major Henry Lee Higginson, had proposed this new series in the hope of recreating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the straight-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café concert might have suggested.

Arthur Fieldler

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program,

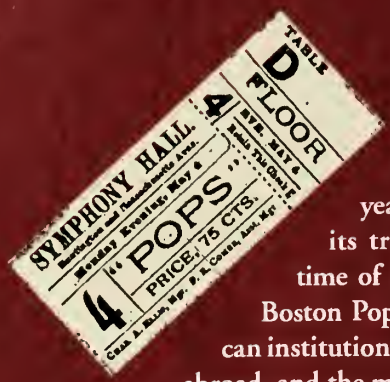
PHOTOS: BSO ARCHIVES

ART: BSO ARCHIVES

conducted by Adolf Neuendorff, included a novelty number titled "An Evening with Bilse," which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole. How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition "The Stars and Stripes Forever!" By 1899, the orchestra had adopted "Stars and Stripes" as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops.

Adolf Neunendorff

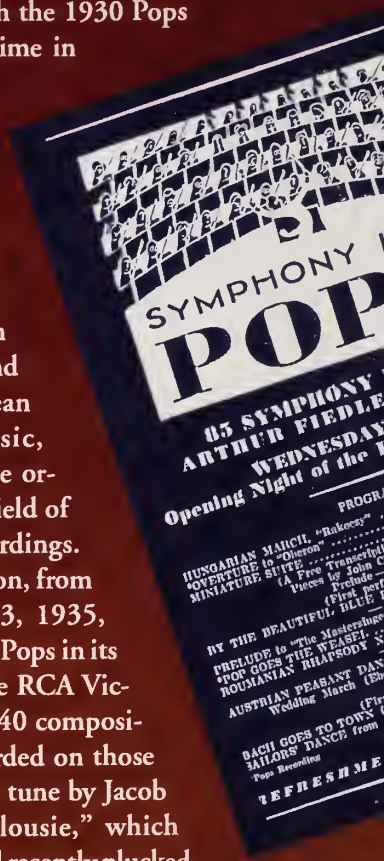
The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube. This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new "An American in Paris," he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur



Fiedler, and he would not only lead the Boston Pops for the next 50 years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be an American institution, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings for the RCA Victor label. Among the 40 compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for 15 cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies.



PHOTOS: BSO ARCHIVES

In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that the "Boston Pops Orchestra" was born. Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, which also used a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Fiedler.

By the time John Williams was appointed conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training, had worked as a jazz pianist in New York, and had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor but brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new

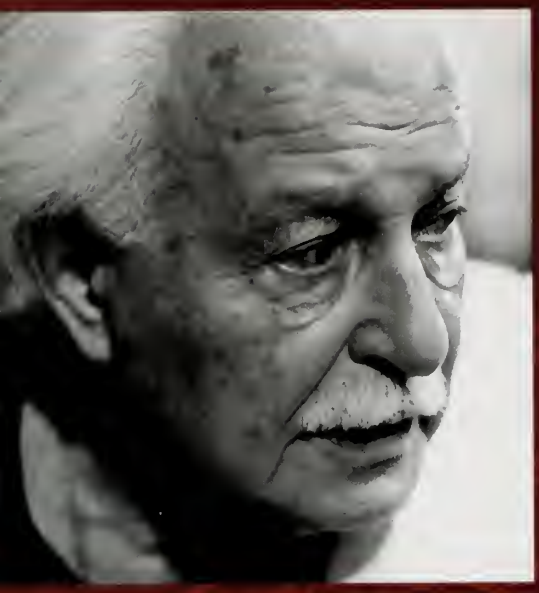


PHOTO: R. WHITACRE, BSO ARCHIVES

The appointment as 20th conductor of the Boston Pops Orchestra—and the third conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment.

compositions while also introducing arrangements of recent pieces of popular music—such as filmscores—that would be suitable for orchestral performance. He maintained the popularity of the *Evening at Pops* broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as conductor of the Boston Pops at the end of 1993, and at that time he assumed the title of laureate conductor. He also agreed to serve as music advisor while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as 20th conductor of the Boston Pops Orchestra—and the third conductor since Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Fiedler at the time of his appointment. During his seven seasons as Boston Pops conductor, Lockhart has conducted more than 500 concerts, made forty-four television shows, led sixteen tours with the Boston Pops Esplanade Orchestra, and recorded seven albums. In 1999 he and the Boston Pops Orchestra made history when *The Celtic Album* earned the orchestra's first Grammy nomination, in a new crossover category. In 2001, *The Latin Album* was nominated for a Latin Grammy Award in the category of Best Pop Instrumental Album. Today's Boston Pops has much to celebrate: these "concerts of a lighter kind of music" performed for the widest possible audience represent the realization of founder Henry Lee Higginson's vision, earning the Boston Pops its stature as "America's Orchestra" and its place in the hearts of music lovers around the world.

PHOTO: MICHAEL LUTCH

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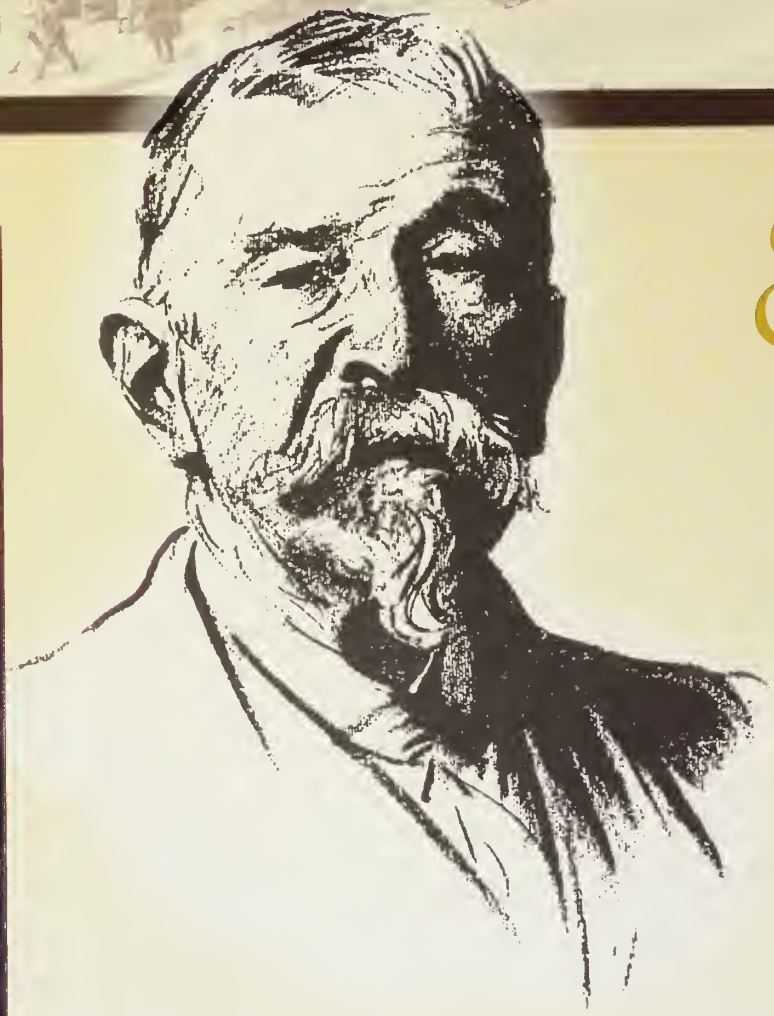
PHOTO: BSO ARCHIVES

The History of Symphony Hall



The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, featured approximately 2,400 seats, and was threatened in 1893 by the city's road-building and rapid-transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—had engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best

PHOTO: BENJAMIN MORSE, COURTESY BSO ARCHIVES

concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better ... because of the slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound reverberates properly from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building with corridors and offices insulating it from noise outside. The leather seats are the same ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within — the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature.

PHOTO: JET, COURTESY BSO ARCHIVES

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system —an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The 16 replicas of Greek and Roman statues—10 of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and in-stalled in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the 50th anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring

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Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (formerly the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

DERRICKTE PASKE, BSO ARCHIVES

In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall through the Internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO and Boston Pops continue to carry forward.

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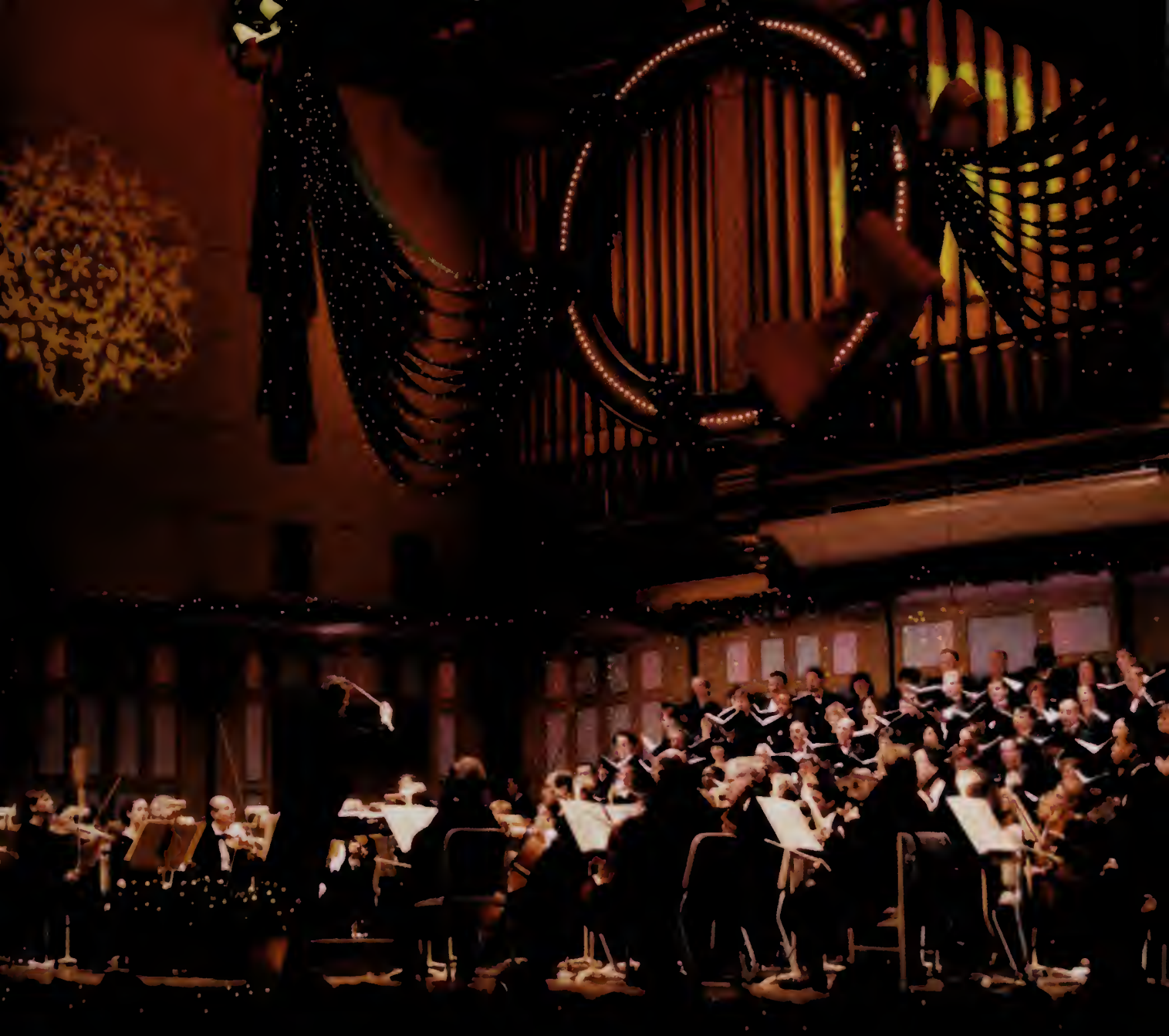
PHOTOS: MICHAEL HUTCH

Months of planning go into Holiday Pops at Symphony Hall to make the 30 plus shows go on seamlessly. Perhaps the only uncertainty is whether Santa will show up for us. So far he hasn't let us down.

Holiday



Symphony Hall

The lights, the decorations, the players, the choruses, and oh, the music

Holiday Symphony Hall

The seats come out, the lights go up and suddenly the building is bursting with warmth, mirth and tradition.

Above: Shawn Colvin

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Above: Take 6

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The Holiday Tour

PHOTOS: CHARLES GAUTHIER

Think of the holiday season in Boston and the word Pops comes immediately to mind. When in Boston in December, a visit to Symphony Hall is a must.

Photos from 2000 Boston Pops Holiday Tour performance in Sacramento and Phoenix

Graphic Design

The Boston Pops
2001 Holiday
Souvenir Magazine

designed by

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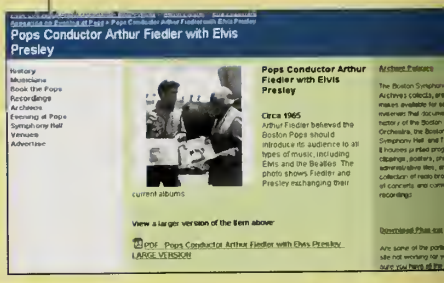

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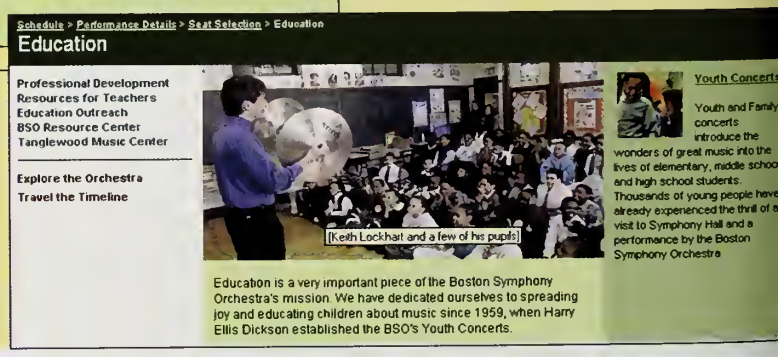

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Photos from 2000 Boston Pops Holiday Tour performance in Sacramento and Phoenix

The Pops are a holiday tradition in Boston, and in a lot of other cities too. The schedule is grueling, but we don't seem to notice. Could it be the music?

PHOTO: CHARLES GAUTHIER

BACKGROUND PHOTO: CHARLES GAUTHIER

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a new year of happiness
and hope
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New Year's Eve 2001

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

with special guest
Byron Stripling

Monday evening, December 31, at 10:15

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

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Laureate Conductor

HARRY ELLIS DICKSON
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Bo Youp Hwang
Lucia Lin
Victor Romanul
Xin Ding
Joseph Scheer
Michael Rosenbloom
Frank Powdermaker
Alexander Romanul
Gregory Vitale
Sarah Roth
Kristina Nilsson
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Dianne Pettipaw
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James Orent

Second Violins
Ronald Knudsen
Clayton Hoener
Jennifer Elowitch
Colin Davis
Maynard Goldman
Paul MacDowell
Stacey Alden
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Christine Vitale

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Donna Jerome
David Feltner
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Ronald Lowry
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Ann Bobo
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Iva Milch

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Keisuke Wakao
Kathy Lord

English Horn
Barbara LaFitte

Clarinets
Ian Greitzer
Julie Vaverka

Bass Clarinet
Edward Avedisian

Saxophone
Michael Monaghan

Bassoons
Ronald Haroutunian
Donald Bravo

Contrabassoon
Margaret Phillips

Horns
Kevin Owen
Thomas Haunton
Nona Gainsforth
Fred Aldrich
Neil Deland

Trumpets
Bruce Hall
Gregory Whitaker
Steven Emery
Dennis Alves

Trombones
James Nova
Darren Acosta

Bass Trombone
Mark Cantrell

Tuba
Gary Ofenloch

Timpani
Timothy Genis

Percussion
Thomas Gauger
Fred Buda
Neil Grover
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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Entering his eighth season as Pops Conductor, Mr. Lockhart has conducted more than 500 concerts; made forty-four television shows; appeared twice with the Boston Pops Orchestra at Carnegie Hall, most recently in April 2000; and led fourteen national tours with the Boston Pops Esplanade Orchestra, as well as two overseas tours to Japan and Korea. Since 1996 Keith Lockhart and the Boston Pops Orchestra have released multiple albums under an exclusive contract with RCA Victor. Their most recent recording, *The Latin Album*, released in September 2000, was nominated for a Latin Grammy Award. Mr. Lockhart's first five RCA Victor albums with the Boston Pops Orchestra—*Runnin' Wild, the Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, and *A Splash of Pops*—all received critical and popular acclaim. A compilation album entitled *Encore!* features tracks from those recordings. The orchestra's next recording, *A Richard Rodgers Celebration*, is scheduled for release in April 2002, in conjunction with the worldwide celebration of that composer's birth.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. Beginning his fourth year as Music Director of the Utah Symphony in Salt Lake City, Mr. Lockhart succeeded Maurice Abravanel and Joseph Silverstein in that post. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Centre Orchestra of Ottawa, and the St. Paul Chamber Orchestra. In 1997 he led his first major opera pro-

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
Monday evening, December 31, at 10:15

BOSTON POPS

KEITH LOCKHART conducting

Festival March — Herbert

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BYRON STRIPLING

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Minnie the Moocher — Calloway/Mills/Gaskill-Tyzik
Flat-Foot Floogie — Gailliard-Tyzik

A *Sound of Music* Sing-Along — Rodgers/Hammerstein-Bennett

The Sound of Music—My Favorite Things—
Sixteen Going on Seventeen—So Long, Farewell—
Do-Re-Mi—Edelweiss—Maria—Climb Every Mountain

INTERMISSION

Swing, Swing, Swing — Williams

Boogie-Woogie Bugle Boy — Raye/Prince-Hayman

A Tribute to Louis Armstrong

Tiger Rag — LaRocca-Grimes

Tribute to Louis Armstrong — arr. Albam

West End Blues—Sleepy Time Down South—Hello, Dolly—
Basin Street Blues—Mack the Knife—Shine—What a Wonderful World—
When the Saints Go Marchin' In

MR. STRIPLING

Latin Fever!

Perfidia — Dominguez-Calandrelli
Mambo Jambo — Prado/Hernández-Calandrelli

Frank Sinatra Favorites

You Make Me Feel So Young — Myrow/Gordon-Osser
Strangers in the Night — Kaempfert/Snyder/Singleton-Morley
New York, New York — Kander/Ebb-Byers

Long Live the King! A Tribute to Elvis — arr. Hollenbeck

Jailhouse Rock—Can't Help Falling In Love—Hound Dog

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

THE SOUND OF MUSIC

The hills are alive with the sound of music,
With songs they have sung for a thousand years.
The hills fill my heart with the sound of music.
My heart wants to sing every song it hears.
My heart wants to beat like the wings of the birds that rise from the lake to the trees.
My heart want to sigh like a chime that flies from a church on a breeze;
To laugh like a brook when it trips and falls over stones on its way;
To sing through the night like a lark who is learning to pray.
I go to the hills when my heart is lonely.
I know I will hear what I've heard before.
My heart will be blessed with the sound of music and I'll sing once more.

MY FAVORITE THINGS

Raindrops on roses and whiskers on kittens,
Bright copper kettles and warm woolen mittens,
Brown paper packages tied up with strings,
These are a few of my favorite things.
Cream-colored ponies and crisp apple strudels,
Doorbells and sleigh bells and schnitzel with noodles,
Wild geese that fly with the moon on their wings,
These are a few of my favorite things.
When the dog bites,
When the bee stings,
When I'm feeling sad,
I simply remember my favorite things,
And then I don't feel so bad.

SIXTEEN GOING ON SEVENTEEN

You are sixteen going on seventeen,
Baby, it's time to think.
Better beware, be canny and careful,
Baby, you're on the brink.
You are sixteen going on seventeen,
Fellows will fall in line.
Eager young lads and roués and cads
Will offer you food and wine.
Totally unprepared are you
To face a world of men.
Timid and shy and scared are you
Of things beyond your ken.
You need someone older and wiser
Telling you what to do.
I am seventeen going on eighteen.
I'll take care of you.

SO LONG, FAREWELL

So long! Farewell! Auf wiedersehen!
Good night!
I hate to go and leave this pretty sight.
So long! Farewell! Auf wiedersehen! Adieu!
Adieu! Adieu! To yieu and yieu and yieu!

DO-RE-MI

Do, a deer, a female deer;
Re, a drop of golden sun;
Mi, a name I call myself;
Fa, a long, long way to run;
Sol, a needle pulling thread;
La, a note to follow sol;
Ti, a drink with jam and bread;
That will bring us back to do.
Do, re, mi, fa, so, la, ti, do.
Do, ti, la, sol, fa, mi, re, do—sol, do.

EDELWEISS

Edelweiss, edelweiss,
Every morning you greet me.
Small and white, clean and bright,
You look happy to meet me.
Blossoms of snow may you bloom and grow,
Bloom and grow forever.
Edelweiss, edelweiss,
Bless my homeland forever.

MARIA

How do you solve a problem like Maria?
How do you catch a cloud and pin it down?
How do you find a word that means Maria?
A flibbertigibbet!
A will o' the wisp!
A clown!
Many a thing you know you'd like to tell her.
Many a thing she ought to understand.
But how do you make her stay
And listen to all you say?
How do you keep a wave upon the sand?
Oh, how do you solve a problem like Maria?
How do you hold a moonbeam in your hand?

CLIMB EVERY MOUNTAIN

Climb every mountain, search high and low.
Follow every byway, every path you know.
Climb every mountain, ford every stream.
Follow every rainbow 'til you find your dream.
A dream that will need all the love you can give
Every day of your life for as long as you live.
Climb every mountain, ford every stream.
Follow every rainbow 'til you find your dream.

duction, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera. In addition to his ongoing work with the Utah Symphony, recent activities include debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic, and re-engagements with the Vancouver Symphony, the Montreal Symphony, and the Colorado Symphony. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory, Northeastern University, and his alma mater, Furman University.

Byron Stripling

From Broadway and Basin Street to the Ginza and London's West End, trumpet virtuoso Byron Stripling has electrified audiences internationally with his burnished sound and captivating charm. Since his Carnegie Hall debut with Skitch Henderson and the New York Pops, Mr. Stripling has become a favorite with pops orchestras throughout the country. He has been featured soloist with many orchestras and bands, among them the Cincinnati Pops, Seattle Symphony, Vancouver Symphony, Minnesota Orchestra, Baltimore Symphony, Utah Symphony, Florida Orchestra, American Jazz Philharmonic, The Hollywood Bowl Clayton-Hamilton Big Band, the Jazz Knights of West Point, the Army Blues, and the Columbus Jazz Orchestra. He made his Boston Pops Orchestra debut under John Williams in 1988, a performance taped for PBS's *Evening at Pops*. In July 2001 he was featured in three Symphony Hall concerts with Keith Lockhart and the Boston Pops Esplanade Orchestra. Also an accomplished actor and singer, Mr. Stripling made a cameo appearance in the television movie *The Young Indiana Jones Chronicles* and gave a critically acclaimed musical and comedic performance in the 42nd Street production of *From Second Avenue to Broadway*. Following a worldwide search, Byron Stripling was chosen to star in the lead role of the Broadway-bound musical *Satchmo*. Earlier in his career, Mr. Stripling was lead trumpeter and soloist with the Count Basie orchestra under the direction of Thad Jones and Frank Foster. He also played and recorded extensively with the bands of Dizzy Gillespie, Woody Herman, Lionel Hampton, Clark Terry, and Buck Clayton, in addition to the Lincoln Center Classical Jazz Orchestra, the Carnegie Hall Jazz Band, and the GRP All Star Big Band. A featured soloist on the Grammy Awards telecast, he has lent his voice and trumpet to movie soundtracks, television commercials, and television theme music, including ABC's *20/20* and CNN. He enjoys conducting seminars and master classes at colleges, universities, conservatories, and high schools. Byron Stripling studied at the Eastman School of Music in Rochester, New York, and the Interlochen Arts Academy in Interlochen, Michigan. One of his greatest joys is to return periodically to Eastman and Interlochen as a special guest lecturer.

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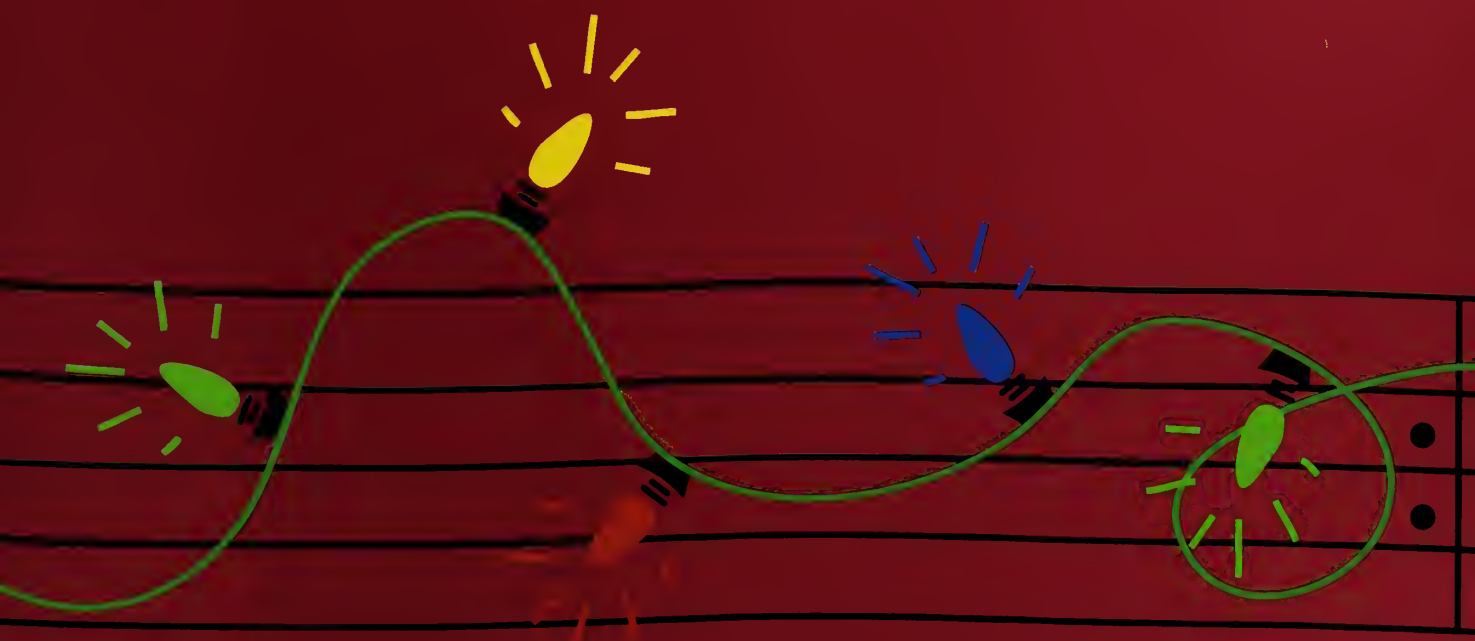
18th Annual

A Company Christmas at Pops 2001

with Keith Lockhart
and The Boston Pops Orchestra



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and The Boston Pops Orchestra

Wednesday, December 19, 2001

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On behalf of the Boston Symphony Orchestra and the *A Company Christmas at Pops* Committee, it is my pleasure to welcome you to the Eighteenth Annual *A Company Christmas at Pops.* We have a wonderful program in store for you, and we're delighted that you've made this evening part of your holiday season celebrations.

For 18 years, the corporate community has played a critical role in supporting the Boston Symphony Orchestra and its outstanding education and community outreach programs by participating in *A Company Christmas at Pops*. Your continued, generous support of this annual benefit allows us to share the spirit of the season with 200 children who attend each year as our guests. This evening we are pleased to welcome children from Catholic Charities, Chelsea Boys and Girls Club, the Colonel Daniel Marr Boys and Girls Club of Dorchester, Epiphany School, Express Yourself, The Home for Little Wanderers, Lyndon Pilot School, Nativity Preparatory School, and Robert F. Kennedy Children's Action Corps.

Tonight, Keith Lockhart has planned a special Christmas program of holiday favorites, featuring the Tanglewood Festival Chorus, soprano soloist Mara Bonde, and the classic tale, *'Twas the Night Before Christmas.* And of course, it wouldn't be *A Company Christmas at Pops* without some surprise guests on the Symphony Hall stage!

Thank you for helping us to continue this great holiday tradition. We look forward to seeing you again next year, and wish you and yours a very happy and healthy New Year!

John J. O'Connor
Chairman
A Company Christmas at Pops 2001
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Acknowledgments

The *A Company Christmas at Pops* Committee gratefully acknowledges

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Children's Program 2001

The Children's Program is a wonderful way for corporations to share the spirit of the season with children from some of the hardest-working children's service organizations in Boston. Each year, 200 children are guests of the corporate community at this event. Earlier tonight, they dined at the Sheraton Boston Hotel, enjoyed the antics of a variety of entertainers, received gifts from Santa, and now join us for the festivities. We are delighted to welcome our guests this evening from the following organizations:

Catholic Charities:
El Centro del Cardenal
Emmanuel House
Haitian Multi-Service Center
Labouré Center

Chelsea Boys and Girls Club

Colonel Daniel Marr Boys and Girls Club of Dorchester

Epiphany School

Express Yourself

The Home for Little Wanderers

The Patrick Lyndon School

Nativity Preparatory School, Roxbury

Robert F. Kennedy Children's Action Corps

Children's Program Sponsors

The *A Company Christmas at Pops* Committee gratefully acknowledges
Sheraton Boston Hotel
for hosting the Children's Program dinner
and TJX Companies, Inc.
for their donation of 200 gift certificates for the children.

We wish to express our gratitude to the following organizations and individuals for generously sponsoring the attendance of the 200 children participating in the Children's Program this evening:

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Children's Program Participants

CATHOLIC CHARITIES

Catholic Charities, the social service agency of the Archdiocese of Boston, is the largest provider of services in the Commonwealth. Last year, 182,000 people were served. This means that one person out of every ten living in the Commonwealth received assistance from Catholic Charities. More than 60% of those served were non-Catholic. The agency consistently provides high-quality, efficient, comprehensive programs and services, delivered in a spirit of faith, that make a difference in the lives of people of all faiths. Tonight, we are pleased to welcome children from four of Catholic Charities' 52 service sites – El Centro del Cardenal in the South End, Emmanuel House in Roxbury, the Haitian Multi-Service Center, and the Labouré Center in South Boston.

THE BOSTON BOYS & GIRLS CLUBS, CHELSEA CLUB HOUSE

The mission of the Boys & Girls Clubs of Boston is to help boys and girls develop the qualities needed to become responsible citizens and leaders. To achieve this, we offer a variety of program activities and support services designed to assist in the educational, emotional, physical, and social development of six to eighteen year olds, without regard to social, racial, ethnic or religious background. The Chelsea Club House serves a diverse population of boys and girls, the majority from Latino, Southeast Asian, Bosnian, Caribbean, and Afro-Caribbean backgrounds.

COLONEL DANIEL MARR BOYS AND GIRLS CLUB OF DORCHESTER

The Colonel Daniel Marr Boys and Girls Club opened in 1974 to offer important programs and to provide the necessary services to meet the needs of the youth in Dorchester. Initially, the Club operated on an annual budget of $100,000. Today, the annual operating budget is nearly $1.5 million and the agency registers more than 2,500 kids each year. Its mission statement reads, in part – "To meet the needs of children of all races and ethnic backgrounds, from in and around Dorchester, by providing structure and opportunities which promote healthy growth and development, so that each child may reach their full

potential." The agency is presently conducting a capital campaign to expand its facilities and programming. The Paul R. McLaughlin Youth Center will be built adjacent to the existing facility.

EPIPHANY - AN EPISCOPAL MIDDLE SCHOOL

Epiphany School is an independent middle school serving children of all faiths from low-income families in Boston's urban neighborhoods. Epiphany, a full-service school, operates 12 hours a day and eleven months of the year. The school is tuition-free, rigorous, and delivered in a caring community setting that supports the unique needs and learning styles of each child. In addition to a strong academic program, we serve three meals a day, provide after-school and summer programs, tutoring and access to medical and social services for students and their families. Epiphany has embarked upon a unified campaign to raise $9 million over three years. Funds will be used to build a permanent schoolhouse and to provide annual operating funds for a three-year period. Epiphany is a school that never gives up on a child.

EXPRESS YOURSELF

Express Yourself is a non-profit arts organization that celebrates the creative process through movement, music, theatre, and visual arts. With the focus on building self-esteem, celebrating cultural diversities, and working collaboratively, Express Yourself works with youth from the Department of Mental Health from residential and intensive treatment programs who work collaboratively with artists for a grand performance sponsored by the Wang Center for the Performing Arts in Boston. The Mass Cultural Council, North Shore Music Theatre, Endicott College and Montserrat College of Art are the collaborators. Express Yourself seeks to provide an alternative healthy way for children to express themselves through the arts.

THE HOME FOR LITTLE WANDERERS

The Home for Little Wanderers is a nationally renowned, private, non-profit child and family service agency providing services to more than 11,000 children and families each year through programs that are measurably changing lives. The mission of The Home is to ensure the healthy development of children at risk, their families and communities through an integrated system of prevention, advocacy, research and a continuum of direct services. With a history dating back to 1799, The Home for Little Wanderers is one of the oldest child welfare agencies in the nation, and the largest in New England. For more in-depth information, visit our web site at www.thehome.org.

THE PATRICK LYNDON SCHOOL

The Patrick Lyndon School is a small Boston Public Elementary School (K-8), serving a diverse student population. Its mission is to create the highest quality learning environment possible for its students, while helping them develop the specific skills needed for ongoing academic success and personal maturation. Music, both instrumental and choral, is an integral part of the curriculum, allowing every child to share life experiences and to communicate through melody, harmony, rhythm, and movement.

NATIVITY PREPARATORY SCHOOL - A JESUIT LEARNING CENTER

Nativity Preparatory School is a Jesuit middle school dedicated to providing a quality, tuition-free education to boys of all faiths from low-income families living in Boston. Staffed mostly by full-time volunteers, Nativity offers a rigorous education that includes a full day of classes, extracurricular activities, an evening study program, Saturday field trips, and a summer camp. The goals of the school are to prepare students for admission to quality high schools and the challenges of a college education. As a tuition-free school, Nativity Prep relies entirely upon private donations for its operating funds.

ROBERT F. KENNEDY CHILDREN'S ACTION CORPS

The Robert F. Kennedy Children's Action Corps, established in 1969 as a tribute to Senator Robert F. Kennedy, is a private non-profit child-welfare agency. In 12 residential and outreach programs across Massachusetts, the RFK Children's Action Corps provides quality care, treatment, and education for troubled children ages 6 to 18. Our goal is to help children develop into healthy, positive adults.

Boston Symphony Orchestra
Business Leadership Association

The Boston Symphony Orchestra, the world's largest symphonic organization, strives to make music relevant, accessible and vital to each generation. Ticket sales alone cannot generate the resources required to sustain the Boston Symphony's extensive programs. The organization depends on gifts of time and financial support to continue to enrich lives through great symphonic music.

Support from local, national, and international companies is essential to the BSO's ability to maintain its position as an international leader in the world of music. Each year, ticket sales cover only 60 percent of the Orchestra's costs. Private sources contribute the rest.

The BSO's Business Leadership Association comprises all businesses that contribute annually to the Boston Symphony Orchestra through corporate events, by becoming corporate members, or by acting as corporate sponsors.

Membership in the BLA offers a wealth of opportunities to entertain and reward clients and employees. An investment in the future of the BSO enriches the New England economy as well as the vitality of life in our state, making Boston and the Berkshires outstanding places to live and work.

Members of the BLA support the BSO's youth and community outreach programs, and the Orchestra's efforts to reach into the region's public schools and to help provide high quality arts experiences for more than 60,000 students each year. The BSO's youth education programs, including Youth Concerts, have introduced thousands of schoolchildren to the joy of classical music.

For more information about: *A Company Christmas at Pops, Presidents at Pops,* Corporate Membership, or Corporate Sponsorships, contact the Corporate Programs Office: (617) 638-9270.

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A Company Christmas at Pops 2000 Review

Members of the A Company Christmas at Pops Committee greet Children's Program guests at the Sheraton Boston Hotel: Edmund Kelly, Liberty Mutual Group; Ian Levine, Merrill/Daniels; George Albrecht, Woburn Foreign Motors; Company Christmas at Pops 2000 Chairman, Tom May, NSTAR; and Joseph Patton, Longwood Investment Advisors.

Members of the "CEO Number" warm up backstage for their chance to conduct the Boston Pops Orchestra and become "Keith's backup conductors." Left to right: Keith Lockhart; Edmund Kelly, Liberty Mutual Group; Michael Joyce, Deloitte & Touche; Regina Pisa, Goodwin Procter LLP; Robert Mudge, Verizon; Paul Gudonis, Genuity; and Chairman Tom May, NSTAR.

Comedian Jimmy Tingle backstage with Keith Lockhart.

Santa Claus making his traditional entrance during the Sing Along.

Guest "backup conductors" Tom May, Paul Gudonis, Regina Pisa, and Mike Joyce await their turn on stage as Keith Lockhart and the audience "audition" CEOs for the past.

Tonight's Menu

A Company Christmas at Pops

December 19, 2001

Presented by calla lily caterers, inc.

First Course

Salad Nicoise with
Olive Oil Braised Tuna, Roasted Red Peppers, Nicoise Olives,
Artichoke Hearts, and Caper Berries on a bed of Field Greens
Lemon Vinaigrette

Raisin Pecan Roll

Entrée

Purple Garlic-Rubbed Tenderloin of Beef
with Sweet Potato and Spinach Gratin

Dessert

Mini Bouche de Noël
Chocolate Sponge Cake rolled with a filling of
Chocolate Ganache and Chocolate Buttercream
with a Chocolate Ganache Glaze

Coffee is available at table locations; please ask your server.
Balcony coffee service is available in the Cabot-Cahners Room.

Tonight's pre-concert reception was generously sponsored by
Beck's Beer and Fetzer Vineyards.

Tonight's Program

Christmas Is for Children

Jingle Bells

Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh-eigh!
Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh!

Dashing through the snow,
In a one-horse open sleigh,
O'er the fields we go,
Laughing all the way (ha, ha, ha)!
Bells on bobtail ring, making spirits bright;
What fun it is to ride and sing
A sleigh-ing song tonight!

Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh-eigh!
Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh!

Rudolph the Red-Nosed Reindeer

Johnny Marks

Rudolph, the red-nosed reindeer,
Had a very shiny nose.
And if you ever saw it,
You would even say it glows.

All of the other reindeer
Used to laugh and call him names.
They never let poor Rudolph
Join in any reindeer games.

Then one foggy Christmas Eve,
Santa came to say:
"Rudolph, with your nose so bright,
Won't you guide my sleigh tonight?"

Then how the reindeer loved him,
As they shouted out with glee:
"Rudolph, the red-nosed reindeer,
You'll go down in history!"

© 1970 Nicholas Music, Inc.

The Chipmunk Song

Ross Bagdasarian, Sr.

Christmas, Christmas time is near,
Time for joy and time for cheer.
We've been good but we can't last,
Hurry Christmas, hurry fast!

Want a plane that loops the loop,
Me, I want a hula hoop!

We can hardly stand the wait,
Please Christmas, don't be late!

We can hardly stand the wait,
Please Christmas, don't be late!

© 1986 Monarch Music BMI

Holly Jolly Christmas

Johnny Marks

Have a holly jolly Christmas,
It's the best time of the year.
I don't know if there'll be snow,
But have a cup of cheer!

Have a holly jolly Christmas,
And when you walk down the street,
Say hello to friends you know
And everyone you meet.

Oh ho, the mistletoe,
Hung where you can see.
Somebody waits for you,
Kiss her once for me!

Have a holly jolly Christmas,
And in case you didn't hear;
Oh, by golly have a holly jolly
Christmas this year!

© 1970 Nicholas Music, Inc.

Deck the Hall

Deck the hall with boughs of holly,
Fa la la la la, la la la la.
'Tis the season to be jolly,
Fa la la la la, la la la la.
Don we now our gay apparel,
Fa la la, la la la, la la la,
Troll the ancient yuletide carol,
Fa la la la la, la la la la.

See the blazing yule before us,
Fa la la la la, la la la la.
Strike the harp and join the chorus,
Fa la la la la, la la la la.
Follow me in merry measure,
Fa la la, la la la, la la la,
While I tell of yuletide treasure,
Fa la la la la, la la la la.

Frosty the Snowman

Steve Nelson and Jack Rollins

Frosty the snowman was a jolly, happy soul,
With a corncob pipe and a button nose
And two eyes made out of coal.

Frosty the snowman is a fairy tale, they say
He was made of snow, but the children know
How he came to life one day.

There must have been some magic
In that old silk hat they found,
For when they placed it on his head
He began to dance around!

Oh, Frosty the snowman,
Was alive as he could be,
And the children say he could laugh and play
Just the same as you and me.

Thumpety thump thump,
Thumpety thump thump,
Look at Frosty go!

Thumpety thump thump,
Thumpety thump thump,
Over the hills of snow!

© 1970 Hill and Range Songs, Inc.

We Wish You a Merry Christmas

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas,
And a happy new year!

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas,
And a happy new year!

Glad tidings we bring
To you and your kin,
Glad tidings for Christmas
And a happy new year!

Now bring us some figgy pudding,
Now bring us some figgy pudding,
Now bring us some figgy pudding,
And a cup of good cheer!

We won't go until we get some,
We won't go until we get some,
We won't go until we get some,
So bring some out here!

Glad tidings we bring
To you and your kin,
Glad tidings for Christmas
And a happy new year!

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas,
And a happy new year!

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas,
And a HAP-PY NEW YEAR!

Tonight's Program

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

TANGLEWOOD FESTIVAL CHORUS, John Oliver, *Conductor*

Wednesday evening, December 19, 2001, at 8
KEITH LOCKHART conducting

A COMPANY CHRISTMAS AT POPS

Joy to the World! A Fanfare for Christmas Day — arr. Bass

Hallelujah Chorus, from *Messiah* — Handel-Mozart

Trois Pour Noël — arr. Sebesky
Il est né – Fum, Fum, Fum – Quittez Pasteurs

O Holy Night — Adam-Courage
MARA BONDE, soprano

The Adoration of the Magi, from *Three Botticelli Pictures* — Respighi

Carol of the Bells — Wilhousky-Courage

A Christmas Scherzo — arr. Sebesky

Songs from the Hill Folk — arr. Hollenbeck
I Wonder As I Wander – The Seven Joys of Mary – Jesus, Jesus, Rest Your Head – Kentucky Wassail – Go Tell It On the Mountain
MS. BONDE

INTERMISSION

We Need a Little Christmas — Herman-Troob

The Christmas Song — Tormé-Wells/Morley
In memory of our good friend William F. (Bill) Connell

Gesù Bambino — Yon-Morley
MS. BONDE

Mary's Little Boy Child — Hairston-Hollenbeck

Christmas Is For Children

Somewhere in My Memory, from *Home Alone* — Williams/Bricusse

A Visit from St. Nicholas (*'Twas the Night Before Christmas*) — arr. Reisman
Text by Clement C. Moore

Deck the Hall — arr. Geer
YOUTH PRO MUSICA, the Greater Boston Youth Chorus, Hazel Somerville, Artistic Director

Christmas Is For Children Sing-Along — arr. Troob
Jingle Bells – Rudolph the Red-Nosed Reindeer – The Chipmunk Song – A Holly Jolly Christmas – Deck the Hall – Frosty the Snowman – We Wish You a Merry Christmas

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Tanglewood Festival Chorus

John Oliver, *Conductor*

TANGLEWOOD FESTIVAL CHORUS

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. This past summer, in addition to their performances with the Boston Symphony Orchestra, members of the chorus performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic both at Tanglewood and at the Mann Music Center in Philadelphia, and sang music of Stravinsky and Ravel with Bernard Haitink and the Boston Symphony during the orchestra's tour of European music festivals. Also during that tour – the TFC's first in Europe – the chorus performed an *a cappella* concert in the Dom Cathedral in Lübeck, Germany. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. In December 1994 the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan, the chorus's first performance overseas. Co-sponsored by the Tanglewood Music Center and Boston University, originally formed for performances at the Boston Symphony Orchestra's summer home, and made up of members who donate their services, the Tanglewood Festival Chorus is the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The group has also collaborated with Seiji Ozawa and the BSO on numerous recordings and can also be heard on the RCA Victor discs *A Splash of Pops* and *Holiday Pops* with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums – *Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips – with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He has conducted the Boston Symphony Orchestra at Tanglewood and has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute. This season he will conduct the Carnegie Hall Choral Workshop in preparation for André Previn's January 2002 Carnegie Hall performance of Brahms's *Ein deutsches Requiem*.

Guest Artists

MARA BONDE

A delightful soprano with extensive operatic and "pops" experience, Mara Bonde made her Boston Pops debut in May 1999 under the direction of Keith Lockhart in "Brush Up Your Shakespeare," which was nationally broadcast on PBS's *Evening at Pops*. Critically acclaimed for sweetness of tone and electric stage presence in operatic roles, Ms. Bonde has performed in diverse venues throughout the United States and recently traveled to Brussels, Belgium, with Boston Musical Theater for a NATO fiftieth-birthday tribute. Her operatic roles include Frasquita in *Carmen*; Clorinda in *Cinderella*; the title role in *Starbird*; Despina *Così fan tutte*; Zerlina in *Don Giovanni*; Berta in *The Barber of Seville*; and Adina in *The Elixir of Love* with such companies as The Opera Company of North Carolina, Utah Opera, National Opera Company (Raleigh), Lake George Opera Festival, and Longwood Opera (Boston). She has also worked with such prominent conductors as Daniel Beckwith, Bernard Labadie, Martin Pearlman, and the late Robert Shaw; she appears as soloist on that conductor's Telarc recording *Appear and Inspire*. Later this season, Ms. Bonde will appear as Mrs. Nordstrom in *A Little Night Music* with Utah Opera.

KEVIN CLASH

Kevin Clash, whose characters include Elmo, Hoots, Baby Natasha, and Mel (Monster Clubhouse) is *Sesame Street's* Muppet Captain. He began building puppets at the age of ten and performed on Baltimore's Harbor Front as a teenager. His first television work was for the CBS affiliate in Baltimore. He came to *Sesame Street* after attracting the attention of Muppet designer Kermit Love. Mr. Clash's performing and design credits include *Teenage Mutant Ninja Turtles I* and *II, Muppet Treasure Island, Muppets from Space,* and Jim Henson's 1986 fantasy film, *Labyrinth*. His television work includes *Captain Kangaroo, The Great Space Coaster, Muppets Tonight, The Jim Henson Hour, Jim Henson's Dog City,* and *Dinosaurs*. Mr. Clash served as executive producer on *Elmopalooza,* co-producer on *The Adventures of Elmo in Grouchland,* and co-executive producer for *CinderElmo* and *Elmo's World*. In 1989-1990, he won an Emmy Award as Outstanding Performer in a Children's Series for his work as Elmo and Hoots, and in 2000-2001, he received a second Emmy for his work as *Sesame Street's* co-executive producer in the category of Outstanding Pre-school Children's Series.

YOUTH PRO MUSICA

Youth pro Musica, the Greater Boston Youth Chorus, is in its thirty-second year of service to the community. Under the direction of Hazel Somerville, Artistic Director, and Jane Money, Associate Director, the group has grown to include over 130 children aged eight to eighteen from more than thirty communities in and around Boston. Youth pro Musica is dedicated to the first-rate education of young people in musicianship and the art of choral singing with the performance of classic literature from Renaissance to contemporary. Active in performance, they have appeared in a variety of venues, among them Symphony Hall, Jordan Hall, Faneuil Hall, Sanders Theatre, Fenway Park, and many area churches and synagogues.

The Conductors of the Boston Pops Orchestra

Adolf Neuendorff	1885; 1887-89
John C. Mullaly	1886
Wilhelm Rietzel	1887
Franz Kneisel	1888
Eugen Gruenberg	1891
Timotheé Adamowski	1891-94; 1903-06
Antonio de Novellis	1895
Max Zach	1896-1902; 1906
Leo Schulz	1897
Gustav Strube	1898-1902; 1905; 1907-1912
Arthur Kautzenbach	1908-09
André Maquarre	1909-17
Otto Urack	1913
Clement Lenom	1914-16
Ernst Schmidt	1915-16
Josef Pasternack	1916 (autumn)
Agide Jacchia	1918-26
Alfredo Casella	1927-29
Arthur Fiedler	1930-79
John Williams	1980-93; Laureate Conductor, 1994-
Keith Lockhart	1995-

About the Pops

Keith Lockhart

Timeline History of the Boston Pops

1885

Emulating continental garden concerts, the BSO establishes the first Promenade Concert at the old Boston Music Hall. It's the start of a great American musical tradition.

1899

The Promenade Concerts become more "American" with more American music and the adoption of John Philip Sousa's "The Stars and Stripes Forever!" as its regular grand finale.

1900

With the infusion of more "popular" American music in its programs, the Promenade Concerts are now officially known as the "Pops."

1930

After several decades of European conductors, the BSO appoints American-born Arthur Fiedler, a violist in the orchestra, to take up the baton.

For the next 50 years, Maestro Fiedler reshapes the Pops for the twentieth century, bringing music to the east bank of the Charles River with free Esplanade Concerts, and rousing audiences with symphonic jazz and Broadway hits.

1935

Maestro Fiedler leads the Pops, under the name "The Boston Pops Orchestra," in its first recordings. "Jalousie" becomes the first orchestral record to sell more than a million copies.

1952

Arthur Fiedler continues to propel the Boston Pops into the national and international limelight with local radio broadcasts and ...

1970

...with "Evening at Pops" on national public television.

In February 1995, Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Entering his eighth season as Pops Conductor, Mr. Lockhart has conducted more than 500 concerts; made forty-four television shows; appeared twice at Carnegie Hall with the Boston Pops Orchestra; and led fourteen national tours and two overseas tours with the Boston Pops Esplanade Orchestra.

Since 1996, Keith Lockhart and the Boston Pops Orchestra have released multiple albums under an exclusive contract with RCA Victor. Their most recent recording, *The Latin Album,* released in September 2000, was nominated for a Latin Grammy Award. Mr. Lockhart's first five RCA Victor albums with the Boston Pops Orchestra – *Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions,* the Grammy-nominated *The Celtic Album, Holiday Pops,* and *A Splash of Pops* – all received critical and popular acclaim. A compilation album entitled *Encore!* features tracks from those recordings. The orchestra's next recording, *A Richard Rodgers Celebration*, is scheduled for release in April 2002, in conjunction with the worldwide celebration of that composer's birth.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year, he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. Beginning his fourth year as Music Director of the Utah Symphony in Salt Lake City, Mr. Lockhart succeeded Maurice Abravanel and Joseph Silverstein in that post. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. In 1997, he led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera. In addition to his ongoing work with the Utah Symphony, recent activities include debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic, and re-engagements with the Vancouver Symphony, the Montreal Symphony, and the Colorado Symphony.

Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory, Northeastern University and his alma mater, Furman University.

The Boston Pops Orchestra

THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

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Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

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Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
‡ Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
§ Joseph Scheer
§ Frank Powdermaker
§ Clayton Hoener
§ Alexander Romanul
§ Jennifer Elowitch

* *Participating in a system of rotated seating*
§ *Substituting*
‡ *On sabbatical leave*

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Robert Barnes
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Marc Jeanneret
*Rachel Fagerburg
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1976

The popularity of the Boston Pops grows unabated. A special bicentennial program on the Esplanade draws more than 400,000 people.

1980

Following Fiedler's death in 1979, the BSO appoints a new conductor, John Williams, an American composer of popular film scores including "Star Wars."

John Williams preserves the Pops' musical excellence with new compositions, touring, and best-selling recordings.

1993

John Williams assumes the title of Laureate Conductor.

1995

Keith Lockhart raises the baton for a new generation of Boston Pops fans.

1996

The Boston Pops has much to celebrate: a $5 million endowment for the Boston Pops Conductor's Chair from Julian and Eunice Cohen.

1997

On the heels of "Runnin' Wild," the first recording by Keith Lockhart and the Boston Pops Orchestra, RCA Victor releases "American Visions" and the orchestra records "The Celtic Album."

1998

The fourth Keith Lockhart/Boston Pops Orchestra recording, "Holiday Pops," is released.

1999

"The Celtic Album" is nominated for a Grammy and the fifth Keith Lockhart/BPO recording, "A Splash of Pops," is released.

2000

A compilation album entitled "Encore!," and "The Latin Album" are released. Symphony Hall marks its centennial.

2001

"The Latin Album" is nominated for a Latin Grammy.

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THE BSO'S WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

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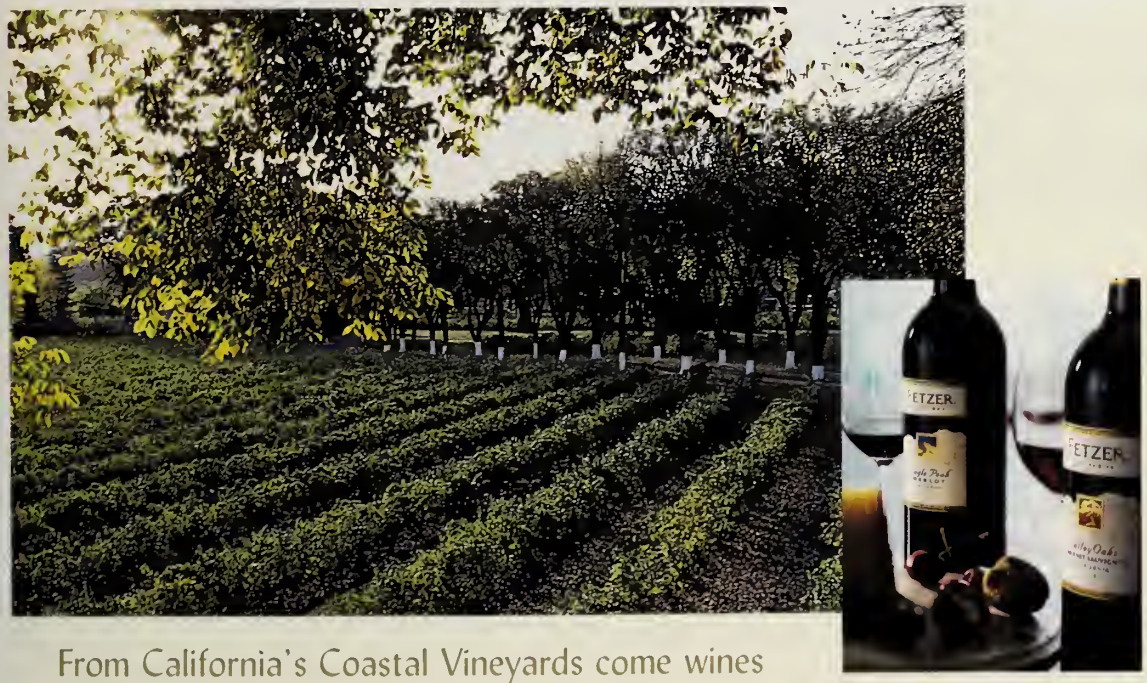

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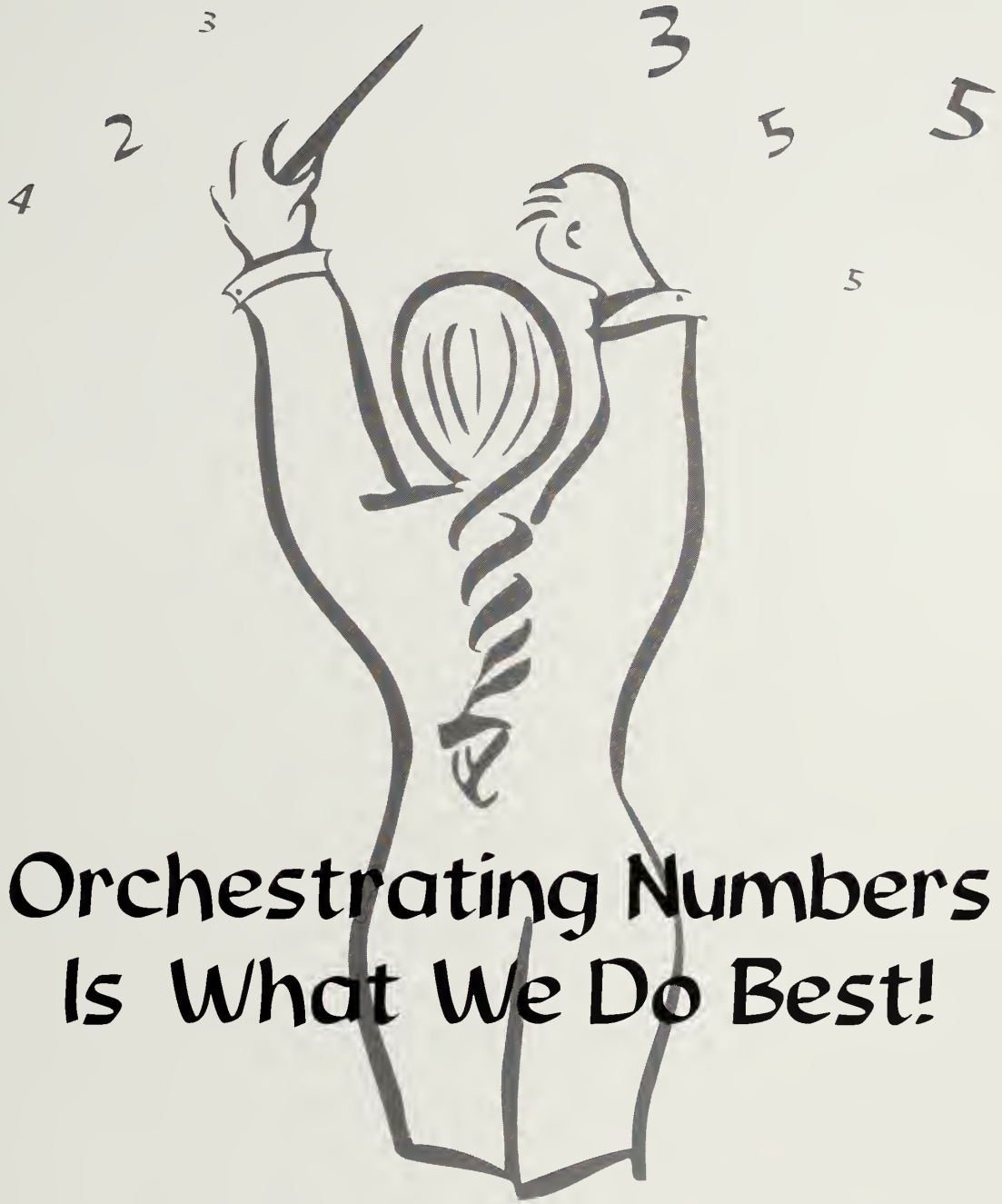

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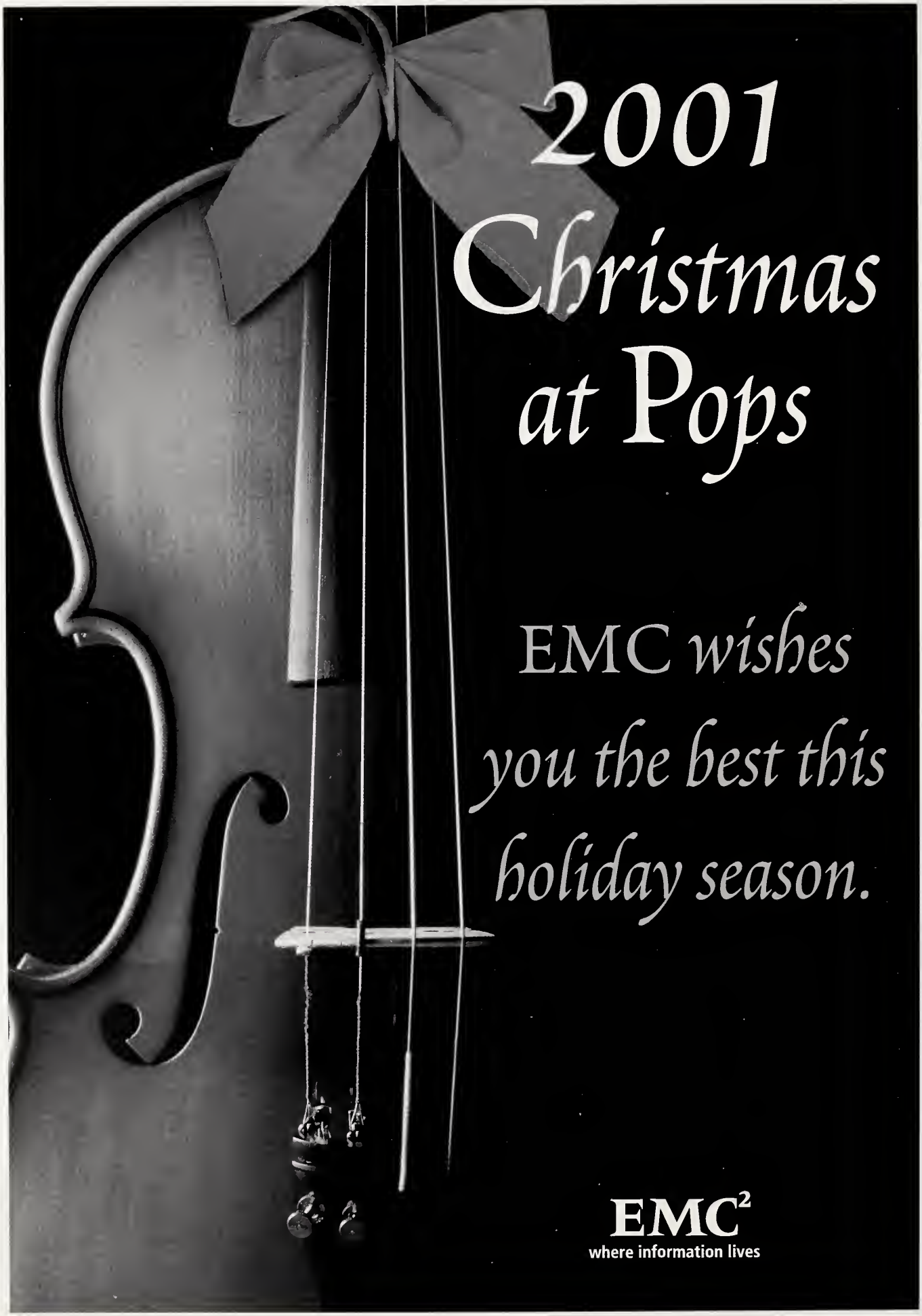
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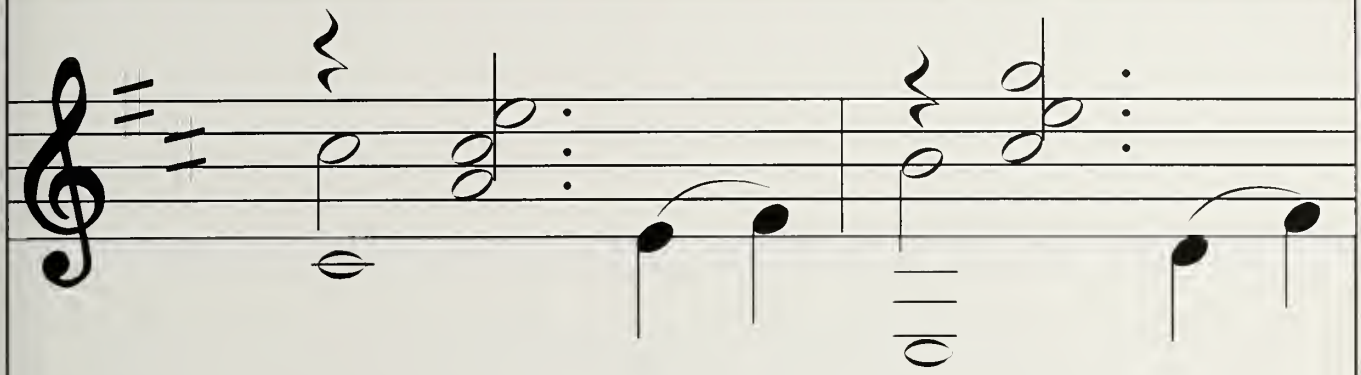

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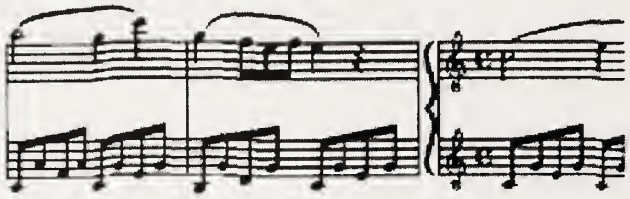

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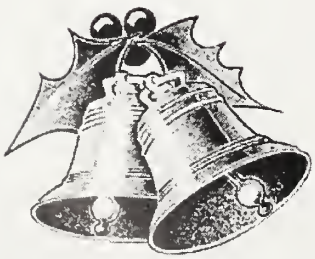

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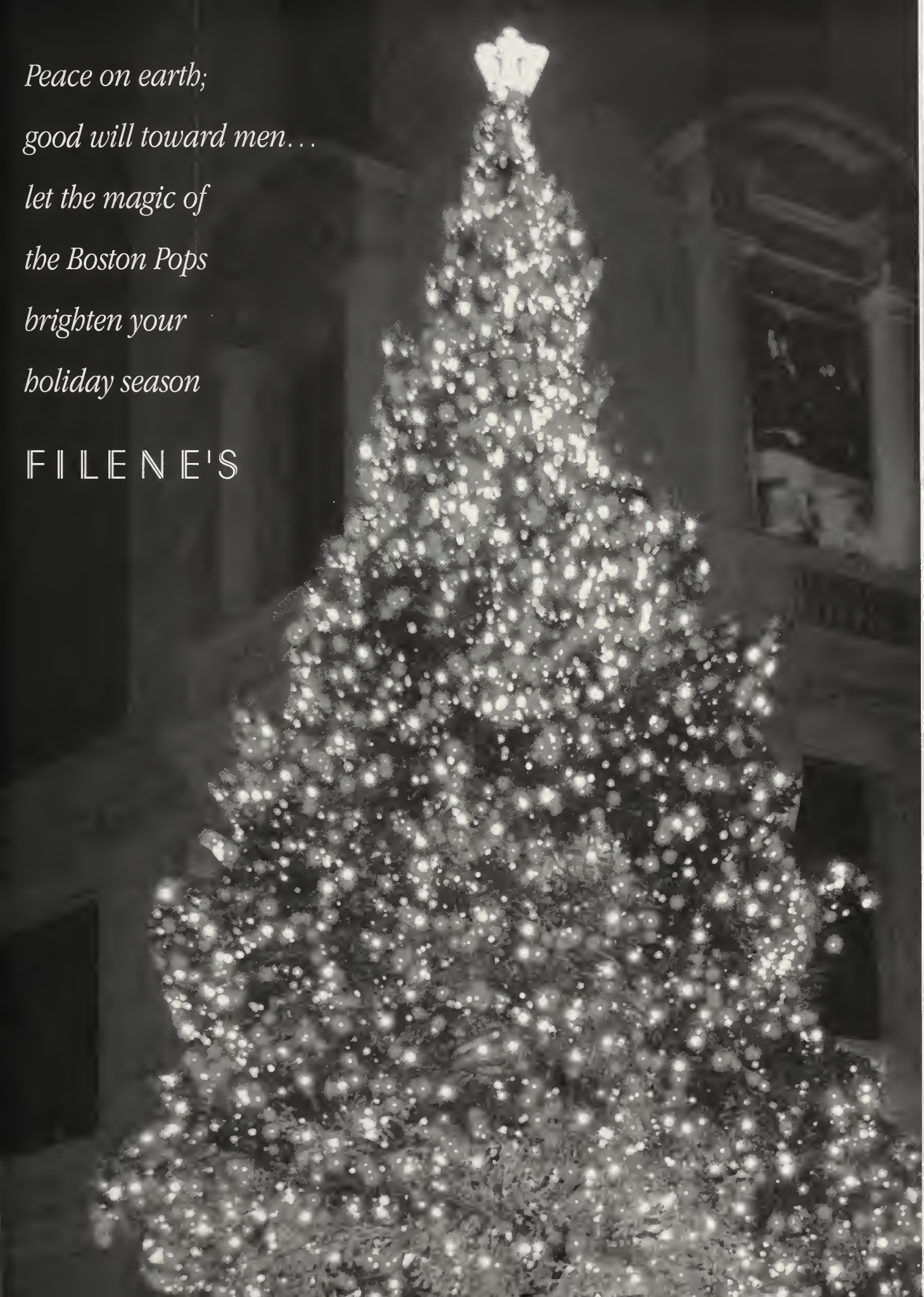
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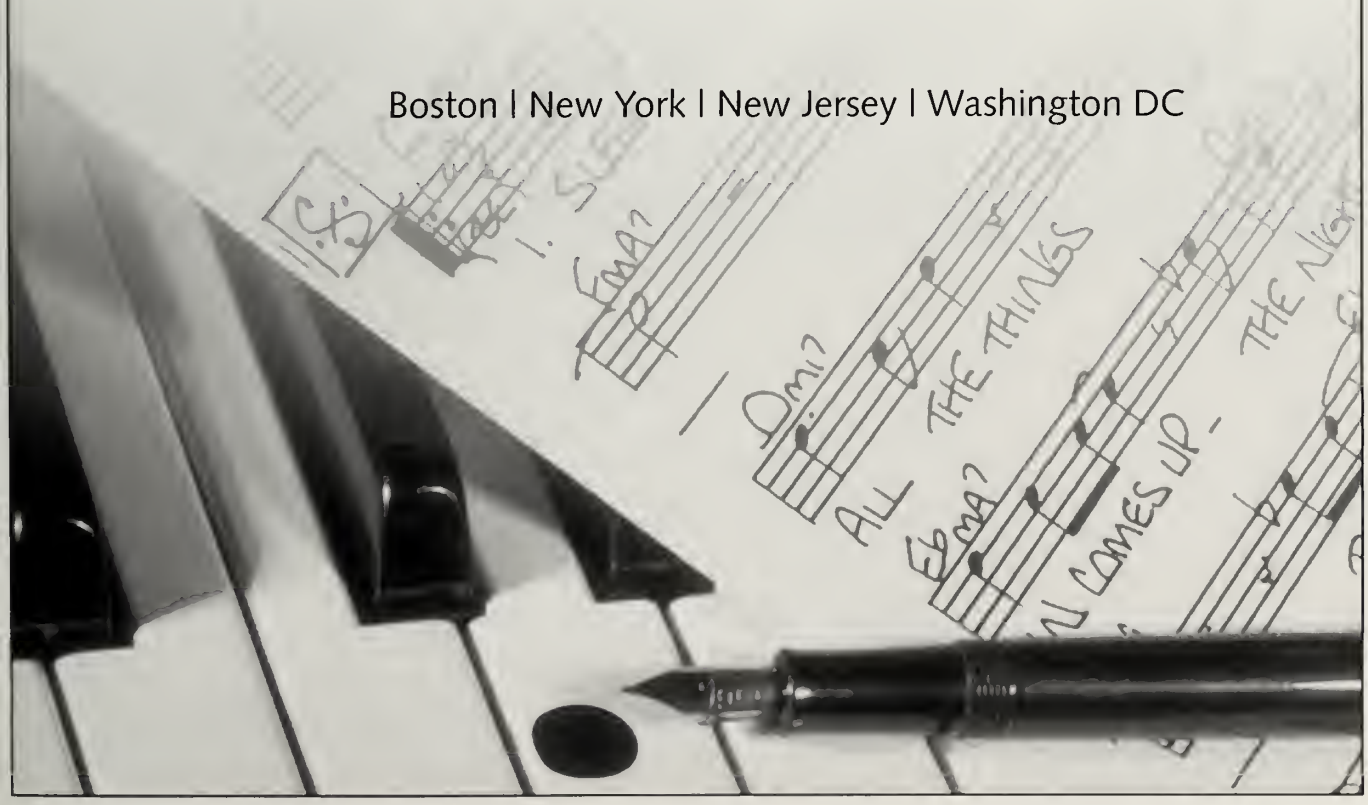

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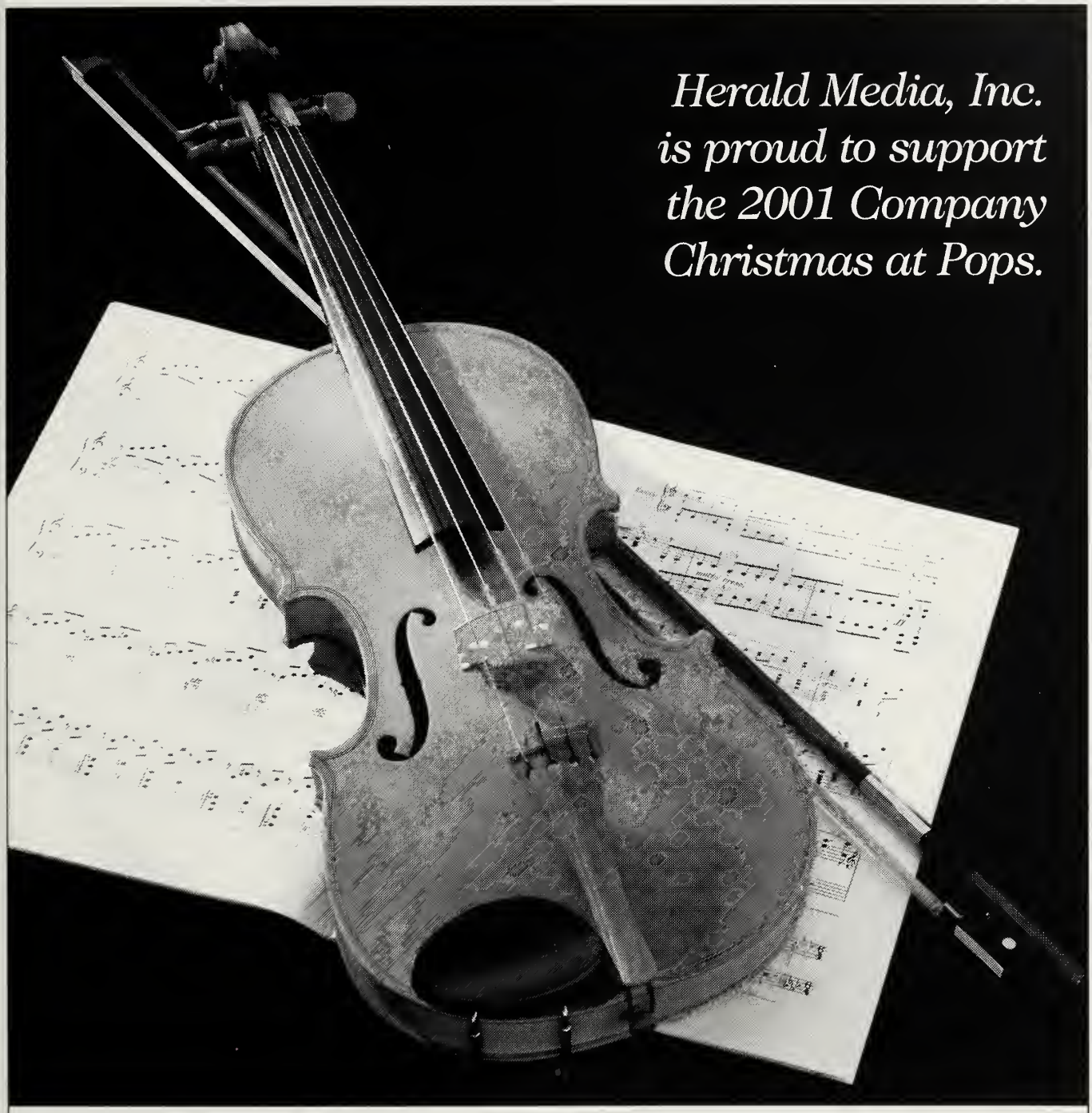

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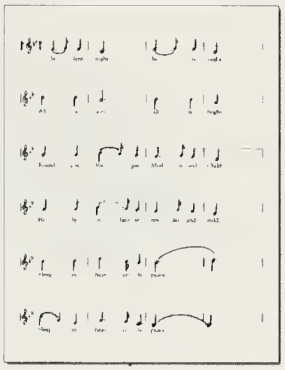

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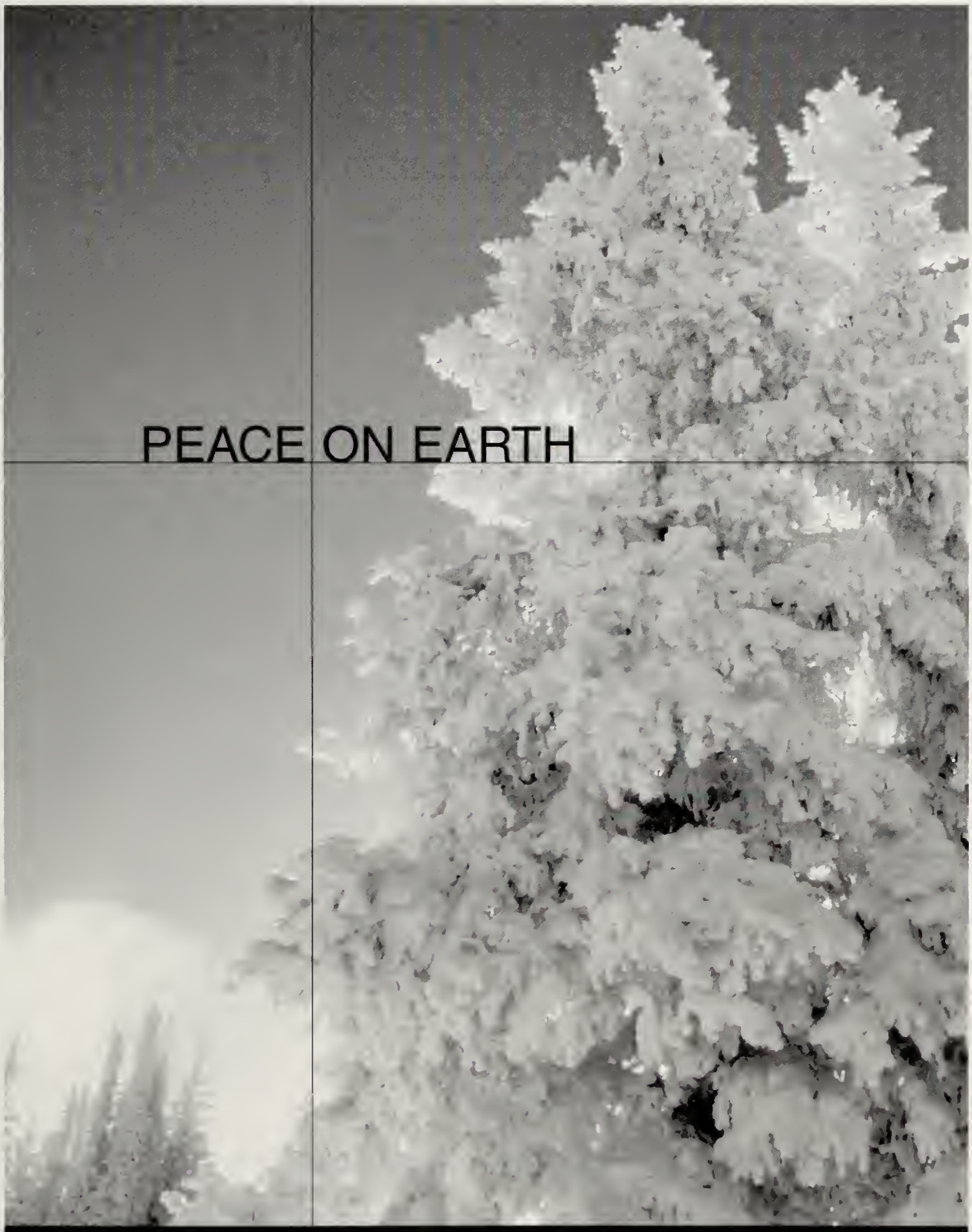

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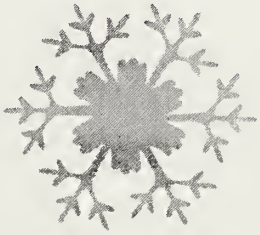

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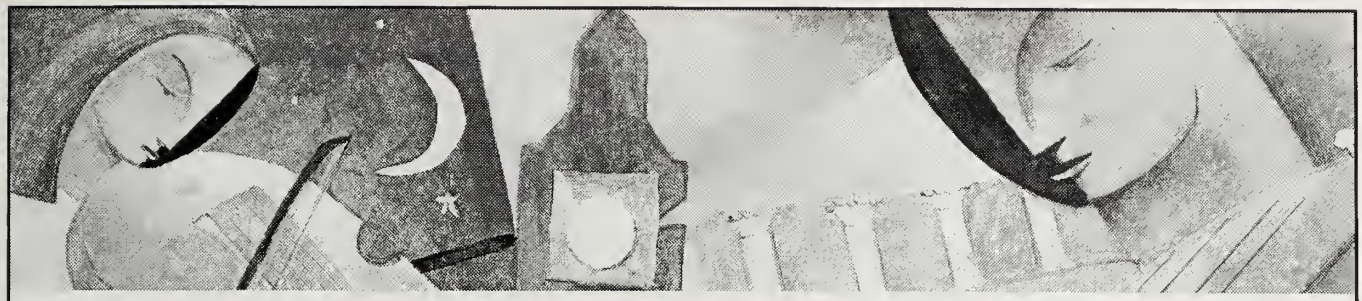

Congratulations to the
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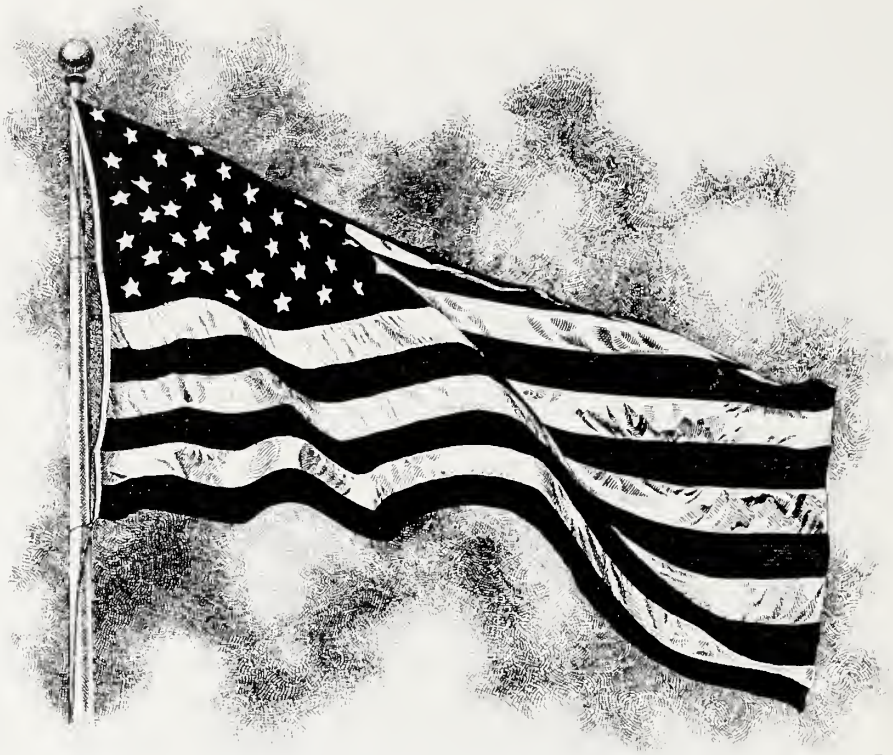

Peace on Earth and God Bless America!

The family of Woburn Foreign Motors is "Tuned Up" to Wish the Boston Pops and Friends a Happy Holiday Season and a Prosperous 2002.

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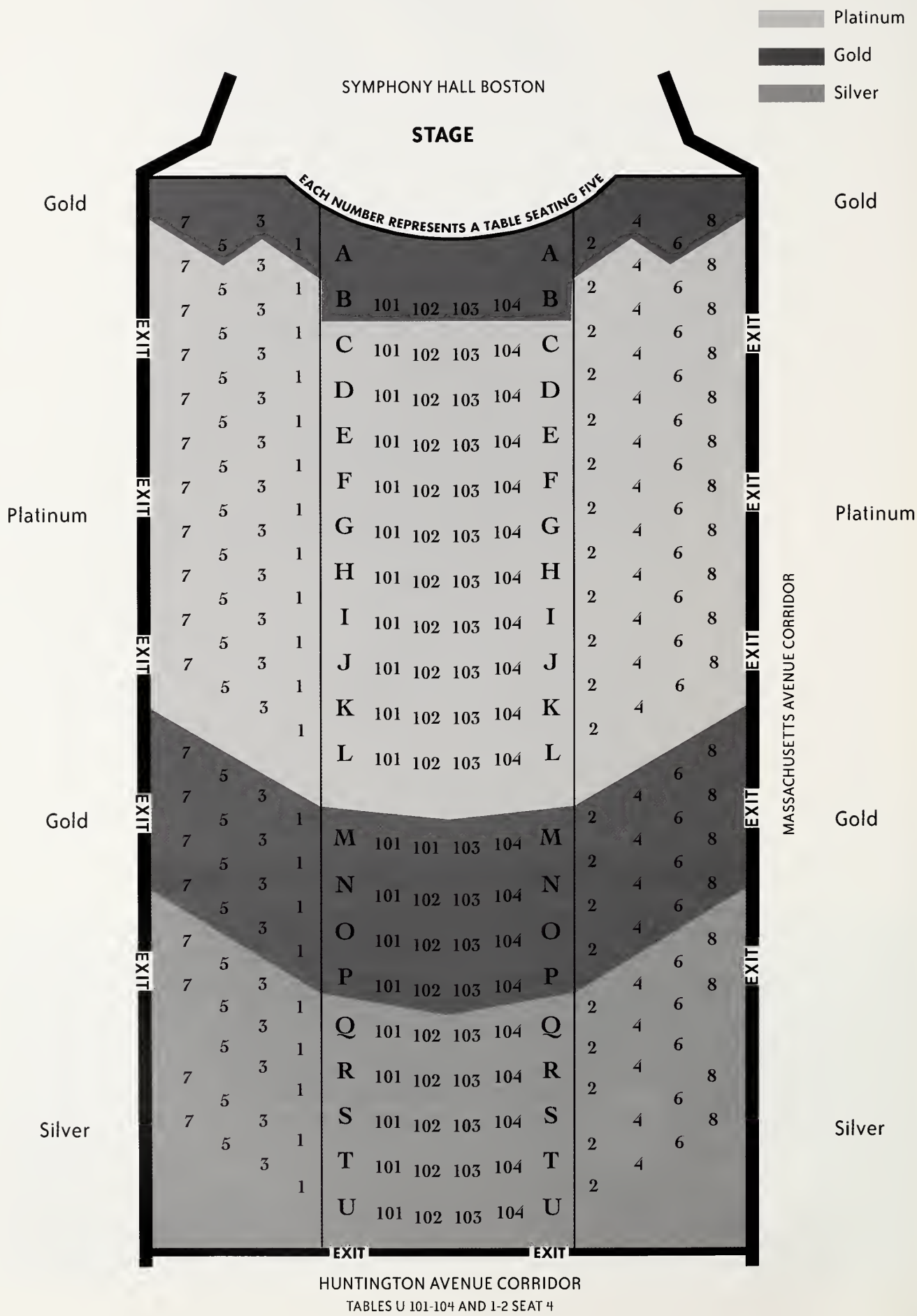
A Company Christmas at Pops



We hope that you had a wonderful evening and that you will join us again for A Company Christmas at Pops 2002!

For A Company Christmas at Pops 2002, the Boston Symphony Orchestra will introduce a new tiered seating format, which will be similar to that of most other large-scale performance events. Please take a moment to review the seating chart on the facing page and indicate on the form below your first choice for seating. Seating will be assigned and finalized according to pledge date within each tier. Thank you for your continued support of the Boston Symphony Orchestra and the Boston Pops Orchestra, including our education and community outreach programs.

To reserve your space for next year, please fax this form to the Corporate Programs Office at (617) 638-9266, or call (617) 638-9277 if you have questions.

A Company Christmas at Pops 2002

Sponsorship: *Full and Half Packages are available for all of the tiers listed below. Both package configurations include one full-page, black and white sponsor page in the event program.*

Full Package – 16 tickets (10 floor, 6 balcony)
Half Package – 10 tickets (5 floor, 5 balcony)

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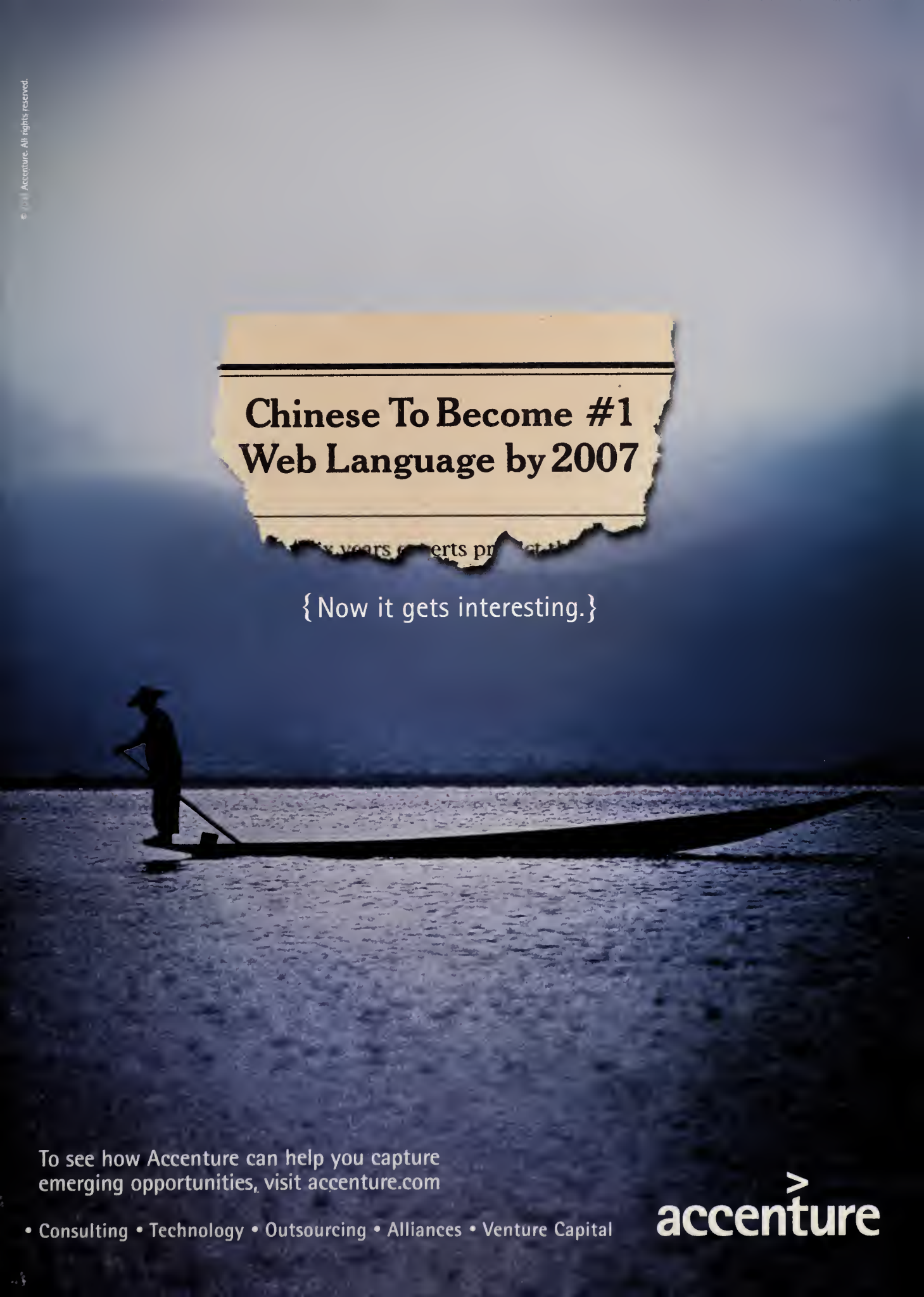

Merrill/Daniels salutes the talent,
creativity, and tradition of the Boston Pops.
Best wishes for a happy and healthy holiday sea

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